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HIGH SCHOOL READER NOTES.

PRIMARY EXAMINATIONS.

J. E. WELLS, M.A.

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# Notes on the Literature Selections

FROM

## THE HIGH SCHOOL READER

PREScribed BY THE DEPARTMENT OF EDUCATION OF  
ONTARIO FOR THE PRIMARY EXAMINATIONS,  
1886 TO 1895.

BY

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## PREFACE.

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**T**HIS little work will, it is believed, be found to meet a felt want, and to serve a useful and legitimate purpose. In the study of a series of eighteen or twenty extracts and selections from the works of as many different authors, it is not to be expected that the ordinary student will have within reach the means of informing himself on the many points of inquiry and difficulty that constantly arise. In the crowded state of the programme and amid the pressing duties of the schoolroom, the teacher can not reasonably be expected to find time to answer all inquiries and solve all difficulties as they present themselves. Both teacher and student must constantly feel the need of a manual such as is herewith furnished.

In the use of literary selections for educational purposes, the first and chief aim of the skilled teacher will be to have his pupil read intelligently and with appreciation. In the preparation of these Notes that fundamental principle has been kept constantly in view. Explanations, questions, suggestions and criticisms have been so framed, it is hoped, as to stimulate and guide the student in his own earnest efforts, rather than in any measure to supersede the necessity for such efforts. Whatever appears in the form of direct statement will be found to be matters of fact, explanations of allusions, etc., which are essential to full understanding of the text and in regard to which, it may be assumed, the means of information are not generally available.

In addition to the standard dictionaries, encyclopædias, and histories, to which free recourse has been had, the author has especially to acknowledge his indebtedness to Phillips' excellent work on English Literature for many of the critical opinions appended to the Notes.

## PREFACE TO THE EDITION OF 1891.

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THE present volume contains annotations to those portions of the *High School Reader* which have been assigned for the Third Class or Primary Examinations of Ontario High Schools. These annotations have been prepared almost entirely with a view to affording the pupil those facts and suggestions which, in my opinion, it is essential he should have for his careful study of the prescribed poems. In spite of what has been said of late against annotated texts, I am convinced that the pupil derives great profit from annotations, whether they come from the lips of his teacher or from the printed page of a book of notes. Every true work of art yields us the greater gain when we have labored to understand—even if only on the intellectual side—its character and its import. At the same time there is in the minute study of literature a danger of a very grave nature. Poring so closely over the lines of a poem, let us not grow short-sighted in literature. Let the minute study of particular pieces be supplemented by other work suited to give up a wider and loftier range of vision. The pupil should, of course, memorize the poetical selections. He should so study them that all obstacles to his free understanding of their particular and general meaning will be removed. But in addition to this he should broaden his views of a particular poem by a knowledge of other poems of the same writer, or on the same subject, and by an acquaintance with the life and times of the writer. Here it seems to me the teacher, with his wider knowledge of literature and his greater command of books, will find his most useful work, and here he will find it most easy to awaken in his pupils a genuine love of good literature.

Lest my shortcomings as an annotator should be visited on Mr. Wells, I may say that my part of the volume is exclusively concerned with the annotations on pages 180-182, and from page 240 to the end. I can only regret that business engagements prevented the senior editor from completing the task he worthily began.

TORONTO, January 6th, 1891.

F. H. S. 565

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1891 1895.

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1892.—The Trial Scene in the "Merchant of Venice;" To Daffodils; On the Morning of Christ's Nativity; Rule Britannia; The Bard; To a Highland Girl; France, an Ode; Complaint and Reproof; The Isles of Greece; The Glove and the Lions; The Cloud; On First Looking into Chapman's Homer; On the Grasshopper and the Cricket; Indian Summer; To Helen; The Raven; My Kate; A Dead Rose; Each and All; The Diver; The Cane-bottomed Chair; The Hanging of the Crane; The Cloud Confines; The Return of the Swallows; Dawn Angels; Le Roi est Mort; To Winter.

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# NOTES

## ON

### LITERATURE SELECTIONS

FROM THE HIGH SCHOOL READER.

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#### III.—THE TRIAL SCENE IN THE “MERCHANT OF VENICE.”

*WILLIAM SHAKESPEARE.*

William Shakespeare, or Shakspeare, or Shakespear, or Shakspeare, “the most illustrious of the sons of men,” was born at Stratford-on-Avon, in Warwickshire, Eng., in 1564. His father seems to have combined the business of a glover with that of a farmer and stock-raiser. His mother was of a good old Warwickshire family. William’s whole education, so far as appears, was gained at the Stratford free grammar school. As to the kind and amount of this education there is much difference of opinion. Widely varying conclusions on the question have been formed by critics from the study of his works, some urging that none but a classical scholar of high attainments could have written those works ; others drawing an almost opposite conclusion. It would be easy for a disputant to quote plausibly and extensively in support of either view, but on the whole it is pretty clear that his scholarship must have been at least respectable. In consequence of business reverses which visited his father, William was withdrawn from school at the age of fourteen and compelled to do something for his living. It seems impossible to determine what was his chief occupation during the ensuing eight years. According to one account he served for some time as apprentice

to a butcher. Another represents him as a schoolmaster. Quite possibly there may be truth in both stories. At the age of nineteen he married Anne Hathaway, a young woman some eight years his senior, who resided in a neighbouring hamlet.

About the year 1586, Shakespeare, being then 22, betook himself to London. According to a local and seemingly reliable tradition, his removal was a consequence of his having been caught poaching by the gamekeepers of Sir Thomas Lucy, of Charlicote, kept for the night a prisoner, and arraigned in the morning before Sir Thomas, in the latter's capacity of justice of the peace. In retaliation for the punishment inflicted—whatever it may have been—Shakespeare composed and circulated "a bitter ballad" severely satirising the plaintiff-justice, and fled to escape the consequence of a prosecution which followed. There is also an almost entire lack of knowledge as to Shakespeare's first connection with the London theatre. One tradition represents him as earning a scanty pittance by holding horses at the door. Another makes him for a time prompter's attendant. In a very brief period, however, he rose to importance, becoming at the same time dramatist, actor, and shareholder in the Blackfriars Theatre. As an actor, he seems to have taken a respectable but medium position. As a dramatist, as all the world has long known, he rose to the very foremost rank amongst the writers, not only of his own, but of all time. He rose rapidly to wealth as well as fame, purchased houses and landed property in his native Stratford, and finally returned thither in 1613 to spend his remaining days, which proved but few, as he died in 1616. It would be superfluous to comment here upon the mighty genius of the writer of the immortal dramas which have come down to us under the name of Shakespeare. The fact that only one or two of his minor poems were published under his own hand, coupled with the extraordinary breadth and power of the dramas which have placed him on a pinnacle high above all competitors, has given rise to various doubts and conjectures as to the real authorship. A theory, not wholly devoid of plausibility, has been promulgated, according to which the great Bacon was the real and Shakespeare only nominal author. An American student

of Shakespeare is just now claiming to have discovered internal proof of the truth of this theory in the shape of a key by which hitherto unsuspected subtleties of construction and meaning are revealed, but has succeeded thus far in securing little attention and less credence.

It may be added as a matter of curiosity that while the four variations above given in the spelling of the name comprise those in modern use, some of the old antiquaries swell the list to at least twenty-five or thirty.

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The plan or plot of the play from which this extract is taken is as follows:—Antonio, a wealthy merchant, generous and kind-hearted, is asked by his friend Bassanio for a loan of three thousand ducats to enable the latter to prosecute his suit for the hand of Portia, a beautiful heiress of Belmont, with whom he has fallen in love. All Antonio's capital is at the time invested in ships and their cargoes, which are at sea, but in the kindness of his heart he goes to Shylock, a money-lending Jew, who, after some pretended demur, consents to let him have the sum, taking in return, as he says, "in a merry sport," a bond that if the money is not repaid by the stipulated day the forfeit shall be a pound of Antonio's flesh, cut off from whatever part of Antonio's body Shylock may choose.

The money is paid, the bond given, Bassanio's suit prospers, but on his wedding day he learns that the bond has matured, Antonio's ships have failed to arrive, and the Jew is taking legal measures to exact his penalty. Bassanio, liberally supplied with money by his wife, makes all speed to save his friend. Meanwhile Portia takes secret council with her cousin, Doctor Bellario, learned in the law, and as the result presents herself at the court, in the disguise of a young lawyer, with letters from Bellario. Gratiano, Bassanio's waiting man, and Nerissa, Portia's maid, fell in love and were married at the same time as their master and mistress, whom respectively they accompany. The trial scene develops the result of Portia's consultation with the learned Bellario.

Page 40. What is used here as an interjection of calling. Oftener conjoined with *Ho!* What, ho!

**Uncapable.**—An old form, now replaced by *incapable*.

**Empty from any.**—This is, probably, the only case in which Shakespeare uses *from* after *empty*. In other instances *of* is used.

**Dram** (more commonly *drachm*).—Observe this use of a specific to denote an indefinite small quantity. This is a form of synecdoche which is often very effective in relieving style from dullness, and vivifying the reader's conceptions.

**Qualify.**—To abate or soften, a sense in which Shakespeare often uses the word. Cf :

"I do not seek to quench your love's hot fire,  
But *qualify* the fire's extreme rage."

**Obdurate.**—Shakespeare and the poets generally accent this word, as here, upon the second syllable. Probably the preponderance of good usage is in favor of that pronunciation, though Walker and the American lexicographers put the accent on the first syllable. Walker quotes *indurate*, but analogy has not hitherto counted for much in the pronunciation of English.

**And that.**—The *that* seems superfluous here, but is often thus supplied by the older writers to introduce a second clause, dependent upon *since* introducing the first.

Page 41. **Leadeſt this fashion.**—Keepest up this show or pretence of malicious purpose, till the moment for carrying it into effect shall arrive.

**Remorse.**—Here used in the sense of pity, or sympathy. Cf. "Many little esteem of their own lives, yet for *remorse* of their wives and children would be withheld."—*Spenser*. Perhaps this sense of the word arises from a kind of anticipatory synecdoche, by which the cause or dread of remorse is taken for the feeling itself. Compare *Macbeth*, I., 5, 45.

"Stop up the access and passage to *remorse*  
That no compunctious visitings of nature  
Shake my fell purpose."

**Lose.**—Consent to lose. Forego.

**Royal merchant.**—As we say a princely merchant—one who does business on a princely scale.

**Pluck commiseration of his state.**—Pity for his misfortunes.

Note the effective use of the vigorous Anglo-Saxon word *pluck*, in the sense of extort.

Possess'd of what I purpose.—Informed you what my intentions are.

Upon your charter.—By which the rights of strangers are guaranteed.

Ducats (*dūk'-ats*).—Properly a coin struck in a dukedom, or the dominions of a *duke*. The silver ducat was about equivalent to our dollar. The gold ducat was worth about twice as much.

Page 42. It is my humor.—My fancy.

Is it answered?—The spiteful taunts and sarcasms running through the Jew's speech show the bitterness of spirit of a race downtrodden and despised.

Bane'd.—Poisoned. *Bane* as a verb was very rare, and is now obsolete.

Love not.—Cannot endure. Have an antipathy to.

A gaping pig.—That is, a roasted pig brought to the table with its jaws distended.

If they behold a cat.—Bertram in "All's Well," IV., 3, says: "I could endure anything before but a *cat*." Dr. Buckmill, in his "Medical Knowledge of Shakespeare," says that the antipathy to cats "is one of the most unquestionable and curious of the emotions of repulsion."

For your answer.—The answer you ask for.

Affection, master of passion, sways it.—*Affection* seems to be here used to denote susceptibility to feeling or impulse, arising from natural constitution or temperament, and *passion* the feeling or impulse itself, as determining conduct.

Why he . . . why he.—The reader must be careful to bring out the contrast by varying the inflection on the *he*.

Of force—Of necessity, uncontrollable impulse.

I can give no reason . . . that I follow.—The construction of the noun clause introduced by *that* may be explained by supplying *for the fact, or in respect to*.

A losing suit.—How *losing*?

I am not bound to please thee.—The emphasis is on *thee*.

Hates any man.—The emphasis is on the verb. The implication is that no man really *hates* the thing he would not kill. If unwilling to kill it, he cannot, according to Shylock's view, truly hate it. This line gives us a terrible insight into the vindictiveness of Shylock's nature.

Every offence.—*Offence* is here used subjectively. Every feeling of offence.

Think you question.—Consider or reflect that you are reasoning with a *Jew*. Emphasize *Jew*.

Main flood.—The ocean tide.

Bate.—Abate, or lessen.

Page 43. Conveniency.—Give him the legal facilities to which he is entitled under the circumstances.

What judgment shall I dread?—Note again how shrewdly the Jew parries the question and evades its point.

I stand for judgment.—I demand a verdict.

Bellarion.—See introductory note.

Page 44. A tainted wether.—“Tainted means dishonored, arraigned, attainted, besides its literal meaning *stained*; ‘marked to die.’”—*Hunter*.

Meetest for death.—Antonio seems to have been constitutionally subject to fits of melancholy. The pathos of these lines is very touching.

Why dost thou what?—This to the bottom of the page is a bit of side-play—a dialogue carried on while the Duke is acquainting himself with the contents of the letter.

On thy soul.—It would seem from this pun, suggested by Shylock's whetting his knife on the sole of his shoe, that there must have been a slight difference in the pronunciation of *sole* and *soul* in Shakespeare's time, unless we assume the contrast to have been brought out by Bassanio's inflection and gestures. Observe also the Jew's certainty of the success of his suit.

For thy life let justice be accused.—That is, for permitting such a creature to live. See following lines.

**Pythagoras.**—A celebrated Greek philosopher, a native of the Island of Samos, who migrated to Southern Italy and founded there the famous school or society known as the Pythagorean Fraternity. One important tenet of the Pythagoreans was *Metempsychosis*, or the transmigration of souls.

**Who.**—Either *who* is used absolutely with *hang'd*, or the case is one of changed construction, and *who* unrelated grammatically to the rest of the sentence.

Till thou canst rail.—Shylock is impervious to all such assaults as that of Bassanio,—a terrible impersonation of the spirit of revenge and hate.

Page 45. A reverend estimation.—The regard due to a learned doctor of the law.

The difference.—The question at issue in the suit.

Thoroughly.—*Thoroughly*.

Page 46. In such rule.—In so strict accordance with law.

Within his danger.—In his power legally. Legally subject to the penalty.

\*Quality of mercy.—The trait of feeling which we call mercy; or perhaps the exercise or exhibition of the feeling by some act of benevolence. *Mercy* is the appositive possessive, or genitive of definition. Cf. City of London, etc.

Strained.—Forced, exercised “on compulsion,” referring to Shylock’s rejoinder, “On what compulsion must I?”

It droppeth, etc.—This metaphor may have been suggested by Matt. v., 45, where the kindly impartiality with which the rain falls alike “on the just and on the unjust” is spoken of; or it is possible that Shakespeare had in mind Eccles. xxxv., 20: “Mercy is reasonable in the time of affliction, as clouds of rain in the time of drought.” *Gentle* is a happy epithet for the rain

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\*The notes on this passage, Portia’s beautiful speech on mercy, are in the main copied from the “Companion to the Fourth Reader,” for which most of them were originally prepared chiefly by the author.

that comes down quietly, and is all the more welcome and refreshing because unaccompanied by damaging winds.

**From heaven.**—Is this phrase attributive or adverbial, i.e., is it an adjunct of *rain* or of *droppeth*? Give reasons for your opinion.

**Twice blessed, etc.**—Imparting in its exercise a two-fold blessing, as explained in next line. See Acts xx., 35: "It is more blessed to give than to receive."

**'Tis mightiest, etc.**—This noble sentiment is in opposition to the too prevalent notion that the exhibition of the gentler qualities, such as compassion, a forgiving disposition, etc., is a sign of weakness of character.

**Throned.**—Expand this word into a clause.

**Shows.**—Represents, is emblematic of.

**Temporal power.**—Power in matters temporal or worldly, as opposed to matters spiritual or religious. *Crown* and *sceptre*, each being part of the insignia of earthly power, are used interchangeably.

**Shews.**—Represents, is the emblem of.

**The force.**—The nature of it, or the kind of effects it is capable of producing.

**The attribute.**—That is, the sceptre is the *attribute* or token of the *awe* and *majesty*.

**Majesty.**—"Awe" and "majesty" are the qualities or characteristics of the kingly office, which give rise to the corresponding emotions of *dread* and *fear* in the subject. Grammatically it is better to take *wherein* as referring back to *sceptre*. *Awe* is used by metonymy for that in royalty which inspires awe. This is preferable, seeing that *awe* is co-ordinate with the subjective word *majesty* and followed by the objective terms *dread* and *fear* in the next line, to taking "awe" objectively, as denoting the feelings of reverence and fear which the *majesty* inspires.

**Dread and fear.**—"This, like the phrase 'void and empty,' is an example of a redundancy of speech very common with Shakespeare."—*Hunter*.



**Of kings.**—Objective. The dread and fear of men for kings. For the singular verb with a compound subject, see Mason's *Grammar*, art. 381.

**But mercy.**—This *sway* or authority, which can be symbolized by a sceptre, is but an external relation, an accident of position, but mercy is of higher nature and origin. It has its throne or seat of power in the heart, ruling even kings themselves; nay more, it is a quality or attribute of God himself, the King of kings.

**Show.**—Used in an intransitive or middle sense; show itself, or appear.

**Likest.**—In common with other writers of his time, Shakespeare often compares with *er* and *est*, where later usage prefixes *more* and *most*.

**Seasons.**—Tempers, tones down.

**Though justice, etc.**—"I stand for judgment," said the Jew before. Legally, the Jew was in the right. Antonio had forfeited his bond, and the Jew could justly exact the penalty. Portia had admitted this. See "Yet in such rule," etc., and note. Hence the plea is now for mercy.

**Course of justice.**—This is a sentiment emphatically taught in the Psalms and other portions of the Old Testament, to which the Jews adhered.

**That same prayer.**—The reference here seems to be to the petition of our Lord's Prayer, "Forgive us," etc. It has been objected with force that it is out of place to represent Portia as making this appeal to a Jew, who rejects the New Testament.

**To mitigate.**—To modify, or partially offset, the justice, etc.

**Which if thou follow.**—It is not clear whether *justice* or *plea* is the antecedent of *which*, but the meaning is the same in either case.

**Page 47. Tender it for him.**—That is, for Antonio.

**Ten times o'er.**—This use of *over* probable arises from the idea of excess, which is a secondary meaning of the word easily traced to the primary. One payment should suffice. A second

and any number of subsequent payments are *over* or in excess of the claims of justice. By a very common process the primary notion is lost sight of, and *over* comes to be used in the sense of *again*.

**Truth.**—*Truth* seems here to be used in the sense of *honesty*. The malice of Shylock bears down the honest intentions of Antonio and his friends.

**To do a great right, do a little wrong.**—The moral question involved in this request opens up a large field for discussion. The real issue in such a case is whether disregard of the letter of the law, where its observance would lead to a great crime, could be even a little *wrong*.

**A Daniel come to judgment.**—The reference is to the story of the manner in which the boy Daniel detected the false witness of the two judges, as told in the Apocryphal history of Susanna, which was read in churches in the time of Shakespeare.

**To alter me.**—To change my resolution.

**I stay here.**—I take my stand, rest my unalterable purpose upon my legal right.

Page 48. **Most heartily do I beseech.**—Antonio has been despondent and hopeless from the first. He is tired of the delay, and desires only to hasten the end.

**The intent and purpose of the law, etc.**—The meaning and intention of the law in their relation to the penalty are clear.

**More elder.**—Double comparatives and superlatives are of frequent occurrence in Shakespeare.

**Nearest his heart.**—There is something fiendishly savage in Shylock's eagerness to exact the penalty and take the life of his victim. It is the culmination of a cherished hatred of the Christian, the outburst of the long-smothered flames of revengeful passion directed against the oppressors of himself and his race.

**Are there balance.**—*Balance* is used as a plural, reference being had, no doubt, to the two scales which composed it. Compare bellows, tongs, etc.

**On your charge.—At your expense.**

**'Twere good you do so much.—**Portia takes care to let the fell malignity of Shylock's purpose be fully revealed.

**Page 49. Speak me fair.—**Describe favorably the manner and spirit in which I died.

**A love.—***I. e.*, one who loved him.

**Repent not you, etc.—**It is difficult to understand exactly the force of this passage. It would seem that Antonio wishes to forestall Bassanio's grief by the assurance that if he will not grieve for the loss of his friend, that friend will not grieve at dying for him, as if he had said, "If you wish to spare me sorrow in dying, do not grieve for me." This may seem to be, in some respects, in keeping with Antonio's generous spirit, but it is surely unnatural that he should wish to prevent Bassanio from grieving for him. One cannot but feel that if Bassanio could comply with such a request, he would prove himself utterly unworthy of such a friend. Some copies read "Repent *but* you," which avoids this difficulty, but creates another, as it would seem superfluous for him to ask Bassanio to be sorry on account of his death.

**With all my heart.—**Punning is evidently not a modern vice, since Shakespeare could represent Antonio as indulging in it under such circumstances.

**Sacrifice them all.—**Cf. Ps. cvi., 37. Bassanio strives to put in the strongest possible terms his grief and horror at the fate about to befall his friend. He has before said the Jew should have his own "flesh, blood, bones, and all," sooner than that Antonio should lose one drop of blood. The above is, no doubt, intended as a still stronger declaration, which the dramatist introduces, not without an eye to the humor of the situation, when it shall afterwards be discovered that that wife is present in the person of Balthazar and hears it all.

**So she could entreat.—**If by being there she might entreat. Gratiano will not be behind his master in any expression of zeal.

**Bar'rabas.—**Usually spelt Barabbas, a form which would

not answer here, as throwing the accent upon the second syllable. Luke xxiii., 19.

**Rather than a Christian.**—Shylock's daughter Jessica had married Lorenzo, a Christian. Shylock now says in effect, "These are samples of the affection of Christian husbands for their wives. I had rather my daughter had been married to any robber."

**Page 50. Thy lands and goods.**—The laws of Venice are, truthfully enough, no doubt, represented as denouncing specially heavy penalties upon Jews for offences against Christians.

**The Jew shall have all justice.**—It may be that the moral, or at least one moral, of the play is brought out in this passage. The Jew took his stand on the law and demanded strict justice. He cannot complain if strict justice is meted out to him on his own terms.

**Light, or heavy.**—There is no escape for Shylock. He must not only not take a twentieth part of a scruple more than his pound, but may not even take a twentieth part of a scruple less.

**In the substance, or the division, etc.**—That is, it must not only not be a grain (the twentieth part of a scruple), but not even the smallest fraction of a grain, more or less than a pound.

**Have thee on the hip.**—Have the advantage; have you in my power. The reference is to an advantage gained in wrestling.

**Page 51. I'll stay no longer question.**—I'll wait for no further discussion.

**'Gainst all other voice.**—No other tribunal can save him.

**Predicament.**—Properly, a class or condition of which some definite characteristics are predicated. State, circumstances.

**For half.**—I. e., *as to* or *as for* half.

**It is Antonio's.**—That is according to the law, quoted above above by Portia.

**Ay, for the State.**—Portia's meaning seems to be that though the Duke may commute for a fine the half of Shylock's property which is forfeited to the State, he may not commute the half which goes to Antonio.

**Page 52. A halter gratis.**—Gratiano, like each of the others, makes a fine character study. How consistent he is with himself throughout, in his hot-headed and at the same time witty impulsiveness. Though his words seem vindictive, one feels that they are but the outcome of the momentary and natural heat of indignation, and that his spirit would, if put to the test, be found far removed from the relentless malignity of Shylock.

**To quit the fine for one half.**—That is, the half forfeited to the State. It would seem that according to the law the other half could not be remitted, but Antonio generously proposes to hold it in trust for the husband of the daughter whom the Jew has disowned for marrying a Christian.

**So he will let me have.**—*I. e.*, on the condition that he will let me have, etc.

**To render it.**—Antonio, it will be observed, says nothing about interest. Though he offers to hold the Jew's money in trust for the husband of the Jew's daughter, he does not propose to add anything for the use of the original sum held and used by himself in the meantime. This is in accordance with his principles and his previous practice in the case of his own loans to friends, a practice of which the Jew bitterly complained, as injurious to himself and his usurious friends.

**Become a Christian.**—Such compulsory conversions were not repugnant to the views of the time.

**Unto his son Lorenzo.**—It will be noted that the sum total of the punishment Antonio asks here to have inflicted upon the Jew who so maliciously plotted against his own life amounts to a revocation of the act by which that Jew had disinherited his daughter for marrying a Christian. The revenge was a truly Christian one, inasmuch as it simply wrought the ends of natural justice.

**Should'st have had ten more** —“To make up twelve jurymen. This vein of humor occurs in Randolph's *Muse's Looking Glass*, iv., 4: ‘I had rather see him remitted to the jail, and have his twelve godfathers, good men and true, condemn him to the gallows.’”—*Hunter*.

**Gratify.**—Reward, requite.

## NO. VIII.—ANGLING.

## WALTON.

Isaac, or Izaak, Walton, "the Father of Angling," was born in the town of Stafford, England, in 1593. His occupation was that of a shop-keeper, probably a wholesale linen draper. Walton was a regular attendant on the ministrations of the famous Dr. Donne, the witty poet and divine, with whom he was on terms of intimate and lasting friendship. After the death of Dr. Donne, Walton published a volume of his sermons, prefaced with a biography of their author. He also published, about the same time, a biography of Sir Henry Wotton, another of his distinguished friends. About the year 1643 Walton retired from business, and left London for some quieter retreat. While living in the metropolis angling had been his favorite recreation, and he had acquired great skill and proficiency in the art. The result of this predilection was the publication of his famous book, "The Complete Angler, or Contemplative Man's Recreation." This was first issued as an octavo volume in 1653. The work became so popular that four other editions were published during the author's lifetime. The last edition was enriched with a supplement by his friend Cotton, containing directions for successful angling. Walton subsequently published biographies of Hooker, of Herbert, and of Sanderson. In 1680 he published, anonymously, a tract entitled "Love and Truth," and at the age of ninety edited "Thealma and Clearchus," a pastoral poem by John Chalkhill, of whom little is known, but who seems to have been a relative of Walton's wife. Walton was distinguished and beloved for the simplicity, amiability, and moral worth of his character. He died at the good old age of ninety years.

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The title of the book from which this extract is taken, "The Complete Angler," needs to be taken in connection with its alternative, "Contemplative Man's Recreation," in order to obtain a correct idea of the scope and purpose of the work. It is much more than a mere sportman's manual. In fact, whatever value it may have originally had in that respect, it has in a large

measure lost by the lapse of time. But it still continues, and will long continue, to be read for the charming simplicity of its style, and the peaceful, unaffectedly pious, spirit which pervades it.

The extract consists of a dialogue between *Venator* (a hunter) and *Piscator* (a fisher). One of the minor lessons conveyed is that skill in the one kind of sport by no means implies skill in the other. The successful hunter of game will, without practice, make but a sorry catcher of fish.

**Page 62. To my great pleasure and wonder.**—The scholar has been out for an early morning's walk with his master, and has had his eyes and ears opened to sights and sounds to which he was before a stranger, though they were all about him. The master was evidently a true educator. He saw that it was a part of the teacher's work to cultivate the perceptive as well as the intellectual faculties of his pupils, a truth which has too long been overlooked or forgotten, and which we are just now beginning to re-learn.

**Scholar.**—Note the several distinct meanings of this word both in the earlier and the later English. Distinguish it from *pupil*. See the word in Webster's Dictionary.

**Five of the clock.**—The earlier phrase of which *o'clock* is now the common abbreviation.

**Sycamore tree.**—(Gr. *συκον*, a fig, and *μόρον*, the black mulberry). The sycamore proper is a native of Egypt, Syria, and other eastern countries. It is by many botanists regarded as a mere sub-genus of the fig. The so-called *sycamore* of England, here alluded to, is a large species of the maple. In this country and the United States the palm, or button-wood tree, is often called the sycamore.

**A brave breakfast.**—Note the peculiar use of the word *brave*, a use quite common in the English of even a century or two ago. It seems to have been applied almost indefinitely to denote any thing good of its kind, of whatever description that goodness might be. Thus Bacon speaks of iron as "a *brave* commodity where wood aboundeth," and Pepys says, "It being a *brave* day I walked to Whitehall."

**Hungry breakfast.**—What figure of speech?

**Fish as you see me do.**—Easier said than done, as *Venator* soon learned. The master here applied the principle of the Socratic method—leading his pupil to a practical discovery of his deficiency before undertaking to supply the needed information.

**Practise.**—Distinguish from *practice*. As Webster observes, there seems no good reason why the verb should not be spelled with *c* as well as the noun, as in *notice*, *apprentice*, etc. The only use of the distinction in spelling seems to be in the case of those words in which the verb takes the accent on the last syllable, and the *s* has the *z* sound, as in *devise*. The orthography of the language is irregular and complicated enough, without being increased by purely arbitrary and useless variations.

**Page 63. I have no fortune.**—Distinguish the different senses in which *fortune* is used. Shakespeare frequently uses it in this sense of success or good fortune, *e. g.*, "There is a tide in the affairs of men which, taken at the flood, leads on to *fortune*." Let the student quote or frame sentences in which it is used in other senses.

**Yours is a better rod.**—Note the extreme simplicity and naturalness of the dialogue. How true to nature this notion. The fault must be in luck, or in the implements, or circumstances, anywhere but in the individual.

**Nay, then, take mine.**—The Socratic method and the Socratic humor combined.

**The trout is not lost.**—*Piscator* does not forget his philosophy in his disappointment.

**A short tale.**—This tale is a good one for reproduction from memory by the pupils.

**Which are fitted to my own mouth.**—Explain the meaning, and discuss the statement.

**You are to know, etc., . . . and you are to know, etc.**—*Piscator* uses the phrase twice. Does he intend to say there are two distinct lessons to be drawn from the tale? If so, state them as clearly as you can in your own words. If not, in what rela-



tion **does** the sentence following the second *to know* stand to that which follows the first?

**And this must be taught you;**—Do you see anything wrong with the punctuation of this sentence? (The edition of the High School Reader before the author has a semi-colon after the word *you*, and a comma after the word *art.*) How would you punctuate it? What must be the true syntactical relation of the clause introduced by “*either*”?

**Let your line have so much and not more lead than,** etc. This looseness may, perhaps, be pardonable in so easy and informal a writer as Walton, but it is an example of a solecism which is much too common in these days, and which the student should be taught to avoid most carefully. It is evident on the slightest analysis that the clause “*than will fit the stream,*” belongs equally to each of the two preceding, but “*let your line have so much lead than will fit, etc.,*” is worse than meaningless. The simplest way to avoid this frequently recurring difficulty is probably to complete the first part of the sentence and leave the ellipsis for the second, thus: “*Let your line have so much lead as will fit the stream in which you wish to fish, and no more.*” The skilful teacher will not fail to exercise his pupils first in discovering, each for himself, what is wrong; and second, in making, each for himself, the correction. Any correction which expresses the meaning clearly and in good English should be accepted, and the most concise and elegant approved.

**Troublesome.**—This word is probably used in the sense of *troubled or rough*, as is seen from the antithetic word *quieter*.

**Still in motion.**—The double meaning of the word *still* makes it sound almost like a play upon words. A more critical writer would have avoided this by choosing some other adverb.

**Providence.**—Used here in its literal meaning. What is that?

**Excellent good.**—This use of *excellent* as an adverb would hardly be admissible in our day, though it seems to have been in Walton's. The usage is easily understood by reference to the primary notion of *excelling, surpassing*.

**Ordering.**—Used in the sense of *managing*.

Page 65. **Smoking shower.**—Observe the aptness of this epithet *smoking* to denote the effect of a sudden shower in a warm day. The choice of the word denotes the close observer.

**Pleasantly that meadow looks.**—Criticise the use of the adverb for the adjective in this clause and the following. Walton's scholarship was not extensive, but the mistake has many imitators to-day amongst those who have less excuse for incorrect speech.

**"Holy Mr. Herbert."**—George Herbert was born in Montgomery Castle, in Wales, in 1593. He was a brother of Lord Herbert of Cherbury. He graduated at Cambridge and was elected fellow about 1615, and in 1619 was promoted to the office of public orator. He afterwards studied divinity, and took holy orders. His principal poetic production was not published till 1633, a year after his death. It is entitled *The Temple, or Sacred Poems and Private Ejaculations*. The opinions of critics upon the merits of Herbert's poetry differ widely. There is no doubt that his beauties of thought and diction are often much marred by far-fetched conceits and inappropriate imagery, but those beauties are too real and admirable to be obscured by any minor defects. As Coleridge says: "The quaintness of some of his thoughts—not of his diction, than which nothing can be more pure, manly, and unaffected—has blinded modern readers to the general merits of his poems, which are, for the most part, exquisite in their kind." Herbert wrote also a prose work entitled *The Country Parson*. Lowell, one of the first of American poets and critics, has paid a high tribute to the genius and pious elevation of Herbert. Walton's *Life of Herbert* has already been alluded to, and has done much to immortalize its subject. If time can be gained, the teacher should read to his class some of Herbert's finer passages, and help them to appreciate him for themselves. When it is remembered that his pure and pious sentiments were written and published in the midst of a most licentious age, it must be conceded that few men have better deserved the epithet of "holy."

**The dew shall weep thy fall to-night.** —This is one of Herbert's prettily conceits, though the representation of the dews of

evening as tears wept over the dying day is so common in poets that it is impossible to decide to how much originality any one of them may lay claim.

**Bids the rash gazer.**—The hyperbole which represents the intensity of the rose's hue as dazzling or otherwise affecting the eye of the "rash gazer," seems overdone and extravagant to critical taste, but was quite in keeping with the fashion in Herbert's time.

**The music shows ye have, etc.**—What is the music of the spring, and how does it show what is alleged? To what does the pronoun *ye* refer? If to "days and roses," can the construction be defended?

**Like seasoned timber.**—This is one of the homely and scarcely poetic figures to which reference has been made. It would be hard to defend it from the charge of degrading the subject by its lack of dignity.

**Whole world turn to coal.**—The reference is not, as a modern student might be disposed to assume, to the mode of the formation of coal beds and layers under the surface of the earth. Geology was an unknown science in Walton's day. The poet must have had in mind either the general effect of a conflagration, using the word coal instead of ashes to suit the exigency of the rhyme, or the formation of charcoal. In either case the metaphor is scarcely worthy of the subject.

These stanzas should be paraphrased into prose by the students and each paraphrase examined specially in order to ascertain how clearly the thought of the phrases we have annotated and others is comprehended.

**Page 66. It is an even lay.**—The word *lay* is here used, probably, in the now obsolete sense of *wager* or *bet*. The meaning will thus be that the chances are equal that one or other of the lines will have, or will not have, a fish upon it.

**They both work.**—To what does *both* refer?

**As you know we have done, etc.**—Let the student examine this sentence carefully, and see if he can detect anything wrong

with it. It is correct enough to say *as you know we have done*, but not *as you know we have sat*, etc. That is evidently not the meaning *Piscator* intends to convey. One does not care to apply such criticisms to Walton. That would be petty. But such loose and solecistic expressions are frequently met with in writers of the present day, and as they are real blemishes, it is the duty of the teacher to put the student on his guard against them.

**Tityrus and Melibœus** (*tít-y-rus; mél-i-bé-us*).—These are names of Greek shepherds, used by Virgil in his first eclogue. Chaucer adopted the latter name in his prose "Tale of Melibœus," one of the *Canterbury Tales*. Chaucer, himself, is affectionately commemorated as "Tityrus," in Spenser's "Shepherd's Calendar."

**No life, my honest scholar.**—Discuss the view of life presented in the sentence beginning with these words. What would be your opinion of angling, viewed not simply as an occasional recreation, but as a mode of life?

**Innocent.**—Is it perfectly clear that destroying animal life of any kind, *merely* for amusement, is the most innocent of recreations? What would Cowper probably have thought of it?

"Whether we consider the elegant simplicity of the style, the ease, and unaffected humor of the dialogue, the lovely scenes which it delineates, the enchanting pastoral poetry which it contains, or the fine morality it so sweetly inculcates, it (*The Complete Angler*) has hardly its fellow among any of the modern languages."—*Sir John Hawkins*.

"Among all your quaint readings, did you ever light upon Walton's *Complete Angler*? It breathes the very spirit of innocence, purity, and simplicity of heart; there are many choice old verses interspersed in it; it would Christianize every discordant angry passion. Pray make yourself acquainted with it."—*Charles Lamb to Coleridge*.

"Certainly it was not the least among the many excellencies of Izaak Walton's charming book that he helped to render popular so many pure and beautiful lyrics."—*Miss Mitford*.

## XIV.—THE LOVE OF COUNTRY AS A PRINCIPLE OF ACTION.

## RICHARD STEELE.

Sir Richard Steele was born in Dublin in the year 1671. He was educated at the Charter House and Merton College, Oxford, but left college without taking a degree. He lost the heirship to a rich estate by enlisting in the Horse Guards. In the army his life was loose and dissipated. As he himself confessed, he was always sinning and repenting, and in 1701 he published a religious treatise, *The Christian Hero*, with a view to his own reformation, which was not, however, effected. He wrote several comedies, some of which met with considerable success. Through the influence of Addison, who was his friend at college and through life, he was appointed gazetteer. This office was subsequently taken from him, and he was expelled from the House of Commons for certain passages in a pamphlet called *The Crisis*, in which he manifested his Whig principles too courageously. On the death of Queen Anne and the return of the Whigs to power, he was restored to royal favor, knighted, and appointed to an office in the king's household. Steele was to the end, however, extravagant, improvident, and reckless, always in debt, and always embarrassed by controversies and law suits. He won considerable reputation as a dramatist, especially by his much admired comedy, *The Conscious Lovers*, but did his best literary work as an essayist. In 1709 he commenced *The Tatler*, from which this essay is selected, and which was a periodical published thrice a week, containing short essays on life and manners, domestic and foreign news, etc. This was followed by *The Spectator*, and that in its turn by *The Guardian*, journals of the same kind, though *The Spectator*, in particular, was of higher literary character. His illustrious friend Addison joined him in these enterprises, and contributed largely, especially to *The Spectator*. Steele afterwards commenced other periodicals, as *The Lover*, *The Reader*, etc., but these were short-lived. His literary fame rests chiefly on his essays in the *Tatler*, *Spectator*, and *Guardian*. Though undoubtedly far inferior to Addison in

grace and elegance of style as an essayist, he is less artificial and more original, and some of his essays have taken high and permanent rank in English classical literature. He died in 1729.

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Page 83. **Generous seeds.**—By this expression Steele, no doubt, means to denote the instinctive patriotism, or love of one's native country, which is well nigh universal. This feeling may be cultivated and stimulated till it becomes a ruling passion, or it may be repressed and overgrown by other more selfish interests and passions.

**Ennoble their lives.**—Patriotism may be developed into an ennobling principle, but it may be questioned whether it is not equally liable to be perverted into a narrow and selfish impulse. National narrowness and selfishness are scarcely less detestable, and perhaps more mischievous, than the same qualities in regard to personal matters.

**Universal degeneracy.**—There seems to be a tendency in the minds of most men to complain of lack of public spirit in their own times, and to look backward for the golden age of patriotism. But personal selfishness is always powerful, and distance often lends enchantment to our views of the past. From what you know of the general tone and character of the English people in the time of Steele, discuss his statement, showing how far the reproach he here utters against his contemporaries is justified.

**In the Grecian and Roman nations, etc.**—Some of the methods by which the "incentive" was kept up in Greece and Rome would hardly have approved themselves to Englishmen, even in Steele's time. Describe briefly the relation of the citizen of Sparta to the State.

Page 84. **"Its first source from hence."** This use of *from* before *hence*, *thence*, and *whence* is condemned by grammarians on the ground that it is implied in the terminations. It is nevertheless sanctioned by the usage of the best writers.

**Want a warmth.**—Note the different senses in which the verb *want* is used, and trace the connection between them.

**What makes the depravity, etc.**—Analyze this sentence, bringing out clearly the relation of its various clauses. What is the antecedent of *what*? The class and construction of *that*?

**A projector.**—*Visionary* would now be the word.

**Knight-errant.**—*I. e.*, a wandering knight; one who, like the knights of the middle ages, travelled abroad in quest of adventures.

**The brewer in his excise, etc.**—It is lamentable to observe, even in these days, how prevalent is this same laxity of view, when the public is one of the parties. How many who would scorn to take advantage of a private individual to the extent of a cent, will not hesitate to cheat the public by evading postal regulations, or smuggling portable articles across the frontier, or undervaluing his property or income to the tax-gatherer. This is, no doubt, in very many cases the result of want of reflection, and one of the best services the teacher can render the State, in the performance of his duty, is to train the minds and consciences of his pupils in this respect.

**This evil is come, etc.**—Note the mingled hyperbole and sarcasm in this sentence.

**Page 85. In her funds.**—Steele here finely holds up to ridicule the idea of a citizen taking credit to himself, as many no doubt did, for investing his capital in public funds, or in other words loaning it to the Government at a high rate of interest.

**Codrus.**—A mythical king of Athens, who, according to the tradition, when his country was invaded by the Dorians fresh from the conquest of the Peloponnesus, learning that the invaders were very anxious to spare his life in consequence of an oracle which had foretold that they should be victorious if the Attic king were not killed, resolved to sacrifice himself for his country and accordingly entered the Doric camp in disguise and provoked some of the soldiers to kill him.

**Scævola (the left-handed).**—As the story is told by Livy, when Porsena, or Porsenna, king of the Etruscans, was blockading Rome, C. Mucius, a young Roman, went out of the city to the camp of the invaders, and, making his way to the place where

Porsenna was sitting, slew, with a dagger he had concealed beneath his robe, Porsenna's secretary, who was by the king's side, and whom he mistook for the king himself in consequence of the similarity of their dress. Mucius was seized and brought before the king, who in his passion ordered him to be burnt alive unless he would disclose what he meant by certain mysterious threats he uttered. Whereupon Mucius, to show how he contemned the king's threat, thrust his right hand into a fire which had been kindled for a sacrifice, and held it there without flinching. The king, struck with admiration, ordered him to be set free. In return for this act of generosity, Mucius told him that he was but the first one of three hundred Roman youths who had bound themselves to kill the king. Porsenna, despairing of escape from such a danger, made peace with the Romans and evacuated their territory. Mucius was surnamed *Scævola* in consequence of having thus lost his right hand.

**This is in nothing more conspicuous.**—This sentence may be taken to illustrate a want of perspicuity or precision, which is too common even in so careful a writer as Steele. To what does the *this* refer: to the fact that the fault, the want of public spirit, he is deploring is common, or the statement that there is "no evil, no crime, so great"? Only a careful study of the context, and perhaps not even that, will enable one to decide.

**Corruption, of which.**—The use of the comma here, and in many other sentences in this essay, is confusing. Whether the editors have "followed copy," as given in the edition used, or otherwise, the student will readily perceive that in several instances the punctuation adopted obscures, instead of making clearer, the meaning.

**So easily banished the breast.**—Note the use of the objective, or accusative, after the passive form of the verb, implying its use with a double accusative in the active. Shakespeare so uses the verb, "We banish you our territories."

**Page 86. This general sense.**—The word *sense* seems here used to denote an assumed principle, or an instinctive or axiomatic notion. Cf. "Our very *sense* of public good" on preceding page.



**Demosthenes.**—It would be superfluous, no doubt, to write a note upon the name of the great Athenian orator, *the* orator, *par excellence*, of all antiquity, and many would doubtless say, of all time.

**Æschines.**—This celebrated Athenian orator was born in Attica, B.C. 389, about eight years before his great rival and political antagonist, Demosthenes. According to Demosthenes, the father of Æschines was a slave, and his mother is described as a woman of low character. It would be impossible, without sketching the history of Greece during a most critical period, when Æschines and Demosthenes were at the head of the two parties into which not only Athens but all Greece was divided, to summarize the leading events of Æschines' life. The political enmity of these two great leaders begat personal hatred, which culminated when Demosthenes charged Æschines with having been bribed and having betrayed the interests of his country during the second embassy to Philip. The result of this charge and the counter-charges of Æschines is not known, but the popularity of the latter was severely shaken, and the writers of all ages have censured him as at least mercenary and self-seeking in comparison with the spotless glory of Demosthenes' pure patriotism. Æschines was what would be called in these days a "self-made" man, and to his lack of early advantages and good training may be attributed some of the defects of his personal character. As an orator he was second only and only second to Demosthenes. Their relative merits are aptly illustrated in an anecdote told of Æschines. It is said that on one occasion he read to his audience in Rhodes his speech against Ctesiphon, and when some of his hearers expressed their astonishment at his having been defeated after so brilliant an oration, he replied, "You would cease to be astonished if you had heard Demosthenes."

**Who fled to the covert of his mean arts.**—Observe the striking and well-sustained metaphor.

**It were to be wished.**—Let the student express the thought and argument of this sentence in his own words.

Page 87. "Popular in their fall . . . contemptible in their advancement."—An effective use of antithesis.

**Tacitus.**—One of the most celebrated of the ancient Roman historians. The time and place of his birth are unknown. A conscious integrity of purpose and love of truth are impressed upon all his works. His style is concise almost to a fault. To overlook the effect of a single word is often to lose the meaning of a whole sentence. The extant works of Tacitus are, The Life of Julius Agricola, a treatise on the Germans, Annals, Histories, and a Dialogue on the Causes of the Decline of Eloquence.

**Intended purpose.**—Had Steele read his Tacitus to a little better purpose he would have avoided this tautology. How does *intended* add to or modify the meaning of *purpose*, or could there be a *purpose* which was not *intended*?

**Regulus.**—This famous story has not passed unscathed the tests of historical criticism. As, however, all the ancient authorities agree in stating that Regulus was put to death by the Carthaginians, that may probably be accepted as a fact. The story of his tortures is now generally believed to be one of the embellishments to which the Roman writers were prone, in order to gratify their own heroes, and brand with a darker stigma the characters of their national enemies.

**Desired them.**—We should have expected, and strict grammatical consistency demands *desires*, the historical present, instead of the puterite *desired*, after *purposes*, with which the sentence is begun. This change of tense, in the co-ordinate parts of the same sentence, is a mark of carelessness, not to say slovenliness, which we should not expect in Steele.

**That they would make any doubt.**—That they would hesitate for a moment.

**With that cheerful composure as, etc.**—Present day usage, however it may have been two centuries ago, will not sanction the use of *that* and *as* as correlatives. We should say either *such as*, or *with that*, *with which*. The simile is not original with Steele, but is Horatian.

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The first and main requisites to the profitable reading of an author are to understand clearly his meaning and to enter into the spirit of his argument. To these points the foregoing notes

have been mainly directed. There are, however, certain qualities of style in every great writer to which the careful teacher will not fail to draw the attention of the student. One of the most marked of these, in the case of Steele, is the care and skill displayed in maintaining the rhythm and balance of the sentences. This is characteristic of the essayists of the Addisonian class. It will be readily discerned by the ear, especially when the paragraphs are read aloud by a good reader. There is no abruptness in the beginning or ending of sentences, no sudden transition of thought, no use of unexpected or startling words or phrases, all of which are so common with many vigorous writers of our day. Every sentence in the essay before us will be found to bear the marks, seemingly at least, of pains-taking elaboration. The careful rounding and turning of the sentences, together with a studied and methodical arrangement, is often carried to an extreme, which will be regarded by many as a blemish, in the essayists of Steele's day. The result of the first-named characteristic is to give a degree of uniformity to the length, structure, and cadence of the sentences which soon has the effect of monotony, soothing the ear rather than stimulating the mind, and diverting attention from the thought and argument of the writer to the elegance of his periods.

The order of arrangement, too, is almost on the surface. In the essay before us, for instance, we have (*a*) the general proposition in regard to the decline of public spirit, which is contrasted (*b*) with the state of affairs in the early days of Greece and Rome; this contrast does not result (*c*) from any diminution of physical courage, but (*d*) from lack of the patriotic motive, which (*e*) is even ridiculed in these days, as may be seen (*f*) from the manner in which certain classes of reformers and enthusiasts are regarded, and (*g*) the esteem in which brewers, merchants, usurers, are, in spite of their frauds, held by themselves and others, and so on.

Of course no one can write well on any subject until his thoughts are brought into logical and harmonious order, but as "the perfection of art conceals art," this order, when too clearly apparent, weakens the effect. It gives to the reader an impression of artificiality. He learns, too, to anticipate what is coming,

and so loses an important source of interest and stimulus to attention. He learns to look for the examples, the introduction of the Codruses and Scævolas, the eulogies of Demosthenes and Regulus, etc., as a part of the plan of the essay, without which it could not be completed. He may, in some cases, be tempted to go the length of fancying it written mainly with a view to bringing in these illustrious names at the proper moment, and so airing the writer's familiarity with classical history and literature.

Let the student—

(a). Spell and define the following words—*generous, venerable, degeneracy, incentive, irksome, gallant, projector, achievements, epidemic, fantastical, conspicuous, intrigue, lucubration, composure.*

(b). Give words of synonymous or antithetic meaning to as many as he can of the foregoing.

(c). Note any words in the essay whose meaning or use has changed somewhat since the time of Steele.

## NO. XV.—THE GOLDEN SCALES.

ADDISON.

Joseph Addison was born at Milston, Wiltshire, England, in 1672. His father was an eminent clergyman of the Church of England. The son, after preparation in various schools, entered Oxford University, at the age of fifteen. In college he specially distinguished himself in Latin versification. His father had intended him for the church, but various influences drew him into literature and politics. Having won the favor of influential patrons, especially Lord Somers, to whom he dedicated a poem on one of King William's campaigns, he received in 1699 a pension of £300 a year. He shortly afterwards set out upon an extended European tour, remaining in France long enough to perfect himself in the French language, and visiting also Italy, Switzerland and Germany. In Italy he wrote his charming "Letter" to Lord Halifax. He returned to England in 1703, and in the following year wrote "Blenheim," at the request of the Ministry of the day. This triumphal poem pleased his patrons, especially Lord Godolphin, immensely, and secured its author even before the completion of the second half, the appointment of Commissioner of Appeals. Addison afterwards was made Under-Secretary of State, and two or three years later went to Ireland as Secretary to the Lord Lieutenant, but his extreme

awkwardness and timidity unfitted him for a political office or parliamentary career. His success was to be achieved in the quieter walks of literature. In 1709 he became a frequent contributor to the *Tatler*, which his friend Steele had established. The *Spectator*, "the most popular and elegant miscellany in English literature," first appeared in 1711. Addison's name and fame will always be inseparably associated with this unique journal, which owes to him far more than to any other contributor its preëminence. "The Golden Scales," is one of the many exquisite essays he wrote for it. The most famous of the series, and the most original and delightful of all his productions, are those in which Sir Roger de Coverley appears as the central figure. In this impersonation and the subsidiary ones of Sir Andrew Freeport and Will Honeycombe, Addison has accomplished the great literary feat of embodying in fiction types of character which will live under the names he has given them through all time. Addison also contributed to the *Guardian* which for a year and a half took the place of the suspended *Spectator*. His "Tragedy of Cato," perhaps his most ambitious work, appeared in 1713. It was very popular when first brought out, was greatly lauded by critics at home and abroad, but has not stood the tests of time and later criticism.

Addison married in 1716, the Dowager-Countess of Warwick, but the union was not a happy one. He died at Holland House, Kensington, 1719. His verse is wanting in some of the qualities of the highest class of poetry, but his prose is always excellent. In the words of a recent writer, "he has given a delicacy to English sentiment, and a modesty to English wit, which it never knew before. Elegance, which in his predecessors had been the companion of immorality, now appeared as the advocate of virtue. Every grace was enlisted in the cause of a benign and beautiful piety. His style, too, is perfect after its kind. There are many nobler and grander forms of expression in English literature than A.'s, but there are none comparable to it in sweetness, propriety and natural dignity." If Addison's writings have declined in popularity during the present century, the cause is found largely in the disappearance from modern society of the fashions, vices and absurdities with which he so freely dealt.

Page 88. Homer's Balance.—Iliad, bk. VIII, lines 66-77.

"While yet 'twas morn and wax'd the youthful day,  
Thick flew the shafts and fast the people fell  
On either side, but when the sun had reach'd  
The middle Heav'n, th' Eternal Father hung  
His golden Scales aloft, and placed in each  
The fatal death-lot; for the sons of Troy  
The one, the other for the brass-clad Greeks;  
Then held them by the midst; down sank the lot  
Of Greece, down to the ground, while high aloft  
Mounted the Trojan Scale and rose to Heav'n.  
Then loud he bade the volleying thunder peal  
From Ida's heights; and mid the Grecian ranks  
He hurl'd his flashing lightning; at the sight  
Amaz'd they stood, and, pale with terror, shook."

—Derby's translation

Cf. also Iliad, bk. XVII, ll. 209-213, where we are told that during the memorable combat between Hector and Achilles,

"Th' Eternal Father hung  
His golden scales aloft, and plac'd in each  
The lots of doom; for great Achilles one;  
For Hector one, and held them by the midst.  
Down sank the scale weight'd with Hector's death,  
Down to the shades, and Phœbus left his side."

—Ibid.

Lord Derby observes that Jove is represented by Homer as giving the victory to the party whose scale "rose to Heaven," while Milton reverses the picture and represents the sign of the one destined to be vanquished as "kicking the beam." But may not the difference be explained by reference to that which was in each case put into the scale. In Homer, it was the "death-lot," the "lot of doom," which was weighed and naturally enough that of the one about to be vanquished brings down the scale. In Milton on the other hand, it was the "sequel of parting or of fight," or as appears below ("where thou art weighed") the symbols of the combatants themselves, which were put into the scales, that which proved the lighter being the precursor of defeat.

Page 88. Hector.—The son of Priam and Hecuba, King and Queen of Troy. He was the bravest warrior in the Trojan army, and the animating spirit of its heroic defence during the ten years' siege by the Greeks. Having finally slain Patroclus, the friend of Achilles, the latter, forgetting his resentment against Agamemnon, the Grecian Commander-in-Chief, took up arms to avenge his fallen comrade, met and slew Hector, and dragged his body in triumph around the tomb of Patroclus. King Priam

afterwards succeeded in ransoming the body of his son, and caused it to be buried with great pomp.

**Achilles.**—The famous hero of Homer's *Iliad*. He was the son of Peleus, a mythical King of Thessaly, and Thetis, a goddess of the sea, descended from Zeus or Jupiter, "Father of gods and men." Having quarrelled with Agamemnon, who took from him his beautiful captive Briseis, Achilles withdrew in sullen resentment, and for a long time refused to take any part in the war. In consequence of the absence of their redoubtable warrior, the Greeks sustained a series of defeats, until at last the slaying of his friend Patroclus, who had rashly donned the terrible chieftain's armour in the hope of frightening the Trojans, roused Achilles to avenge his death. Many later myths grew up around the name of Achilles, such as that of his having at birth been dipped by his mother in the river Styx, to render him invulnerable, after which the only vulnerable spot in his body was the heel by which he had been held during the process.

**A passage of Virgil.**—*Æneid*, bk. XII, 725-7 :

"Jove sets the beam. In either scale he lays  
The champion's fate, and each exactly weighs.  
On this side life, and lucky chance ascends,  
Loaded with death that other scale descends."

—*Pope's Æneid*.

**Turnus.**—A King of the Rutulians, an ancient Italian tribe. Turnus was a rival of *Æneas* for the hand of Lavinia, the daughter of King Latinus. Resisting the settlement of the exiled Trojans in Italy, he was slain by *Æneas*.

**Æneas.**—The hero of Virgil's *Æneid*, and mythical ancestor of the Roman race. He was, according to Homer, the son of Anchises and the goddess Venus, and his exploits during the war rank him next to Hector amongst Trojan heroes. According to Virgil he escaped from Troy when it was captured by the stratagem of the wooden horse, and after many wanderings and adventures, in the course of which he landed in Thrace, Crete and Sicily, and was driven by a storm to Carthage, he made his way to Italy, and married Lavinia, daughter of King Latinus, by whom he had a son *Æneas Sylvius*, who was the ancestor of the Kings of Alba Longa, and of Romulus and Remus.

Those noble passages of Scripture.—See Daniel, Chap. V.

Weighing the mountains, etc.—See Job XXVIII, 25; Is. XL, 12; Prov. XVI, 2; Ps. LXII, 9, etc.

The Eternal.—This passage is from *Paradise Lost*, bk. IV, near the end.

His golden scales.—Libra, the balance, the seventh of the signs of the Zodiac.

Pendulous.—Lat. *Pendeo*, to hang.

Earth.—Explain grammatical construction.

Ponders.—Lat. *Pondo*, to weigh. Is the word used here literally or in its usual figurative sense? Give reasons for answer. What connective word or words would you supply.

Page 89. Battles and realms.—Are these words in apposition with *events*, or grammatically coördinate? If the latter, do you approve of the punctuation?

The Sequel each.—Explain the exact meaning. Does *each* in strict propriety express that meaning? Give reasons for your answer.

Though doubled now.—To what do *mine* and *thine* refer? Note carefully the meaning of *doubled* before deciding.

Nor more.—Supply the ellipsis.

Methought.—Preterite of the impersonal *methinks*, much used by writers in Addison's time and before, now falling into disuse.

Daily entertain.—In the columns of the *Spectator*. Addison's essays dealt largely with moral questions.

Essay.—What is the meaning here? Give other meanings and trace the transitions of thought.

Page 90. Do not exert their natural gravity till, etc.—. Explain the thought conveyed in this sentence, freed from allegorical form.

Vanity.—Addison had no doubt in mind the first chapters of *Ecclesiastes*, and similar teachings of Scripture.

Avarice and poverty.—Note carefully the valuable truths contained in this and parallel clauses. A man's poverty is exactly measured by his avarice. The miser is in abject poverty with millions in his chest. Follow out the thought with other pairs of antithetical words.

One particular weight.—Cf. II. Cor. IV., 17.



Page 91. *A thousand times more, etc.*—What do you understand Addison to mean here? How does *faith* added to *morality* increase the weight of the latter a thousand fold? Follow out the explanation in the case of *wit* and *judgment*, and other particulars named.

*Impertinence.*—Used here in its literal sense. What is that?

Page 92. *The first trial.*—That of wisdom and riches. Note the veiled humor in this and the following contrasts of this paragraph. The effect is heightened in this case by the smallness of the coin mentioned.

*Tekel.*—See Daniel, V., 27.

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The student will do well to study for himself Addison's style. It may be helpful to read the following criticisms and compare with his own conclusions :

His sentences have neither studied amplitude nor affected brevity ; his periods, though not diligently rounded, are voluble and easy. Whoever wishes to attain an English style, familiar, but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison.—*Johnson*.

The style of Addison is adorned by the female graces of elegance and mildness.—*Gibbon*.

Addison's writings are the pure source of classical style : men never spoke better in England. Ornaments abound, and never has rhetoric a share in them. He seems to be listening to himself. He is too measured and correct.—*Taine*.

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## NO. XX.—THE BARD.

THOMAS GRAY.

Thomas Gray was born in London in 1716. His father was a money-lender, and a man whose coarse nature and violent temper rendered it impossible for Gray's mother, to whom the son was indebted for his education, to live with him. Gray was educated at Eton and Cambridge. He spent the greater portion of his life at the University, engaged in literary pursuits. His *Ode to Eton College* was published in 1747, his *Elegy in a Country Churchyard* in 1749, and his *Pindaric Odes*, of which the lesson is one, in 1757. In the latter year he declined the position of

poet-laureate, made vacant by the death of Colley Cibber. He afterwards accepted an appointment to the chair of Modern History. His *Ode to Eton College*, *Ode on Spring*, and *Hymn to Adversity* were of undoubted merit; his *Pindaric Odes*, as the student cannot fail to see from the specimen before him, are almost dazzling with brilliant imagery, and full of deep and intricate poetic harmony, but his grand fame rests almost entirely on the *Elegy*. The popularity of this was immediate and great. It went through four editions in two months, and through many more within a short period. That it had the elements of immortality in it is evident from the fact that to this day everybody who knows anything of English poetry knows and admires it.

Gray was also a prolific and graceful letter-writer. He was seclusive in his habits, and fond of books and literary leisure. He died of an attack of gout in 1771.

The series of Odes, of which this is one, are called *Pindaric*, because written in imitation of the style of Pindar, the great lyric poet of Greece, who flourished about 490 B.C. The characteristics of the Pindaric Ode will be seen from the study of *The Bard*. They are irregular and varied in metre, the stanzas conforming to no fixed law, and the style is full of bold conceptions, striking metaphors, and abrupt transitions.

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#### PLAN OF THE POEM.

The bard, speaking in his own person, after lamenting the fate of his comrades, prophesies the death of Edward II., the conquests of Edward III., his death, the death of the Black Prince, the death of Richard II., the Wars of the Roses, the imprisonment of Henry II. and of Edward V. and his brother. He then celebrates the glory of the Tudors, and especially of Elizabeth's reign, and concludes with a vision of the poetry of Shakespeare and of Milton.

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I. 1. *Ruin . . ruthless.*—Note the effect of the alliteration, or rather of the repetition of the *r* sound. In this, and probably many other instances of so-called alliteration, the poet's choice is probably determined not so much by the harmonious effect of a

repetition of the same sounds as by an artistic perception of congruity between the sounds of certain letters and the ideas to be conveyed. There certainly seems to be a peculiar fitness in the harsh rolling sound of the *r* in *ruin* to the signification of the word. It might, however, be argued with some plausibility that this is merely the result of association of ideas. In the case of such concomitants it is not always easy to determine which is cause and which effect.

**Confusion . . wait.**—*Wait*, what mood? Most grammarians would probably supply *may* or *let*, making *wait* properly infinitive, dependent on the subjunctive or imperative verb supplied. Why not take *wait* and *seize* in first line, as direct imperatives of the third person, after the manner of the classics?

**Though fann'd.**—A bold and striking metaphor, made particularly effective by the epithet *crimson*.

**They mock the air.**—What is the meaning? Is it that the fanning of Conquest's crimson wing fails to keep the banners flowing, and that they consequently hang idly by the pole; or that, though kept proudly flowing, they indicate no real or lasting triumph? We must look to the context for means of deciding, and the context seems to favor the latter idea.

**Helm.**—A piece of armor for the head. A more poetic form of *helmet*.

**Hauberk.**—The *hauberk* of the middle-age warriors consisted of a jacket or shirt of mail, with wide sleeves reaching a little below the elbow, and skirt reaching to the knees.

**Twisted mail.**—The *hauberk* was formed of small steel rings interwoven.

**Nor e'en thy virtues.**—What were some of Edward's chief virtues?

**Thy secret soul.**—Transferred epithet. It was the fears, of course, that were kept secret.

**From Cambria's curse, from Cambria's tears.**—An effective use of *anaphora*.

**Cambria.**—The ancient name of Wales.

**The crested pride.**—What does the poet mean by Edward's *crested pride*? Here again the context must answer. From the remaining lines of the stanza the student will perceive that the *crested* (i. e., helmeted or tufted) warriors were such as Glo'ster and Mortimer.

**Snowdon.**—A mountain range in Cærnarvonshire, North Wales. It contains one or two of the highest peaks in South Britain.

**Speechless trance.**—These are the first words in the poem which strike us as ill-chosen. As speechlessness is involved in the very notion of trance, the epithet is superfluous and tautological. Then again *trance* seems over-strong and scarcely happy, conveying a suspicion that its presence is due to the necessities of the rhyme, rather than to its conveying the exact idea that was in the poet's mind. Even Homer sometimes nods.

**Couch'd.**—To *couch* was to throw into a position for attack or defence. A semi-military term in the days when the spear was the warrior's chief weapon.

**Quivering.**—Why? Does the word indicate the usual slight vibration caused by the nervous tension of the strong warrior's arm, or a tremor caused by the startling denunciations of the wierd voice of the unseen bard? Give reasons for your opinion.

**I. 2. Conway's foaming flood.**—The river *Conway* is about 30 miles long, flowing in a northerly direction into the Irish Sea. It is famed for the romantic beauty of the scenery along its course.

**Loose . . . streamed.**—With what do the adjective *loose* and the verb *streamed* agree,—with both *beard* and *hair*, or with the latter only? Give reasons.

**Struck the deep sorrows.**—Does this seem to you a happy expression? Give reason for your criticism, whether favorable or unfavorable.

**Giant-oak.**—Is the hyphen correctly used here? What is the difference in meaning between *giant-oak* and *giant oak*?

**Beneath . . . breathe.**—Do these words make a perfect

rhyme? How do you pronounce *beneath*? Distinguish carefully between the sharp and flat sounds of the digraph *th*.

**Their hundred arms.**—In grammatical strictness the pronoun *their* and the adjective *vocal* should agree with both *oak* and *cave*, but *hundred arms* seems to indicate that the poet loses sight of the latter and keeps in mind only the former.

**Cambria's fatal day.**—The allusion is, probably, to the battle of Llanfair, Dec. 11, 1282, in which the famous king Llewellyn was slain.

**High-born Hoel's harp.**—Hoel and the other bards enumerated are but a few of a long list of bards whose names are recorded during the 12th and following centuries.

**I. 3. Huge Plinlimmon.**—*Plinlimmon* is a mountain nearly 2,500 feet high, on the boundary between the counties of Montgomery and Cardigan.

**The affrighted ravens.**—By a spirited exercise of the poetic imagination, Gray represents the affrighted raven and even the famished eagle as denying their natural instincts and refusing to prey upon the ghastly corpses of the murdered bards.

**No more I weep.**—Observe the sudden change in the metre, adapted to the change in sentiment. The slow and mournful strains of the iambic pentameter are changed for the abrupt and spirited tetrameter. The student should not fail to note all through the poem the correspondence between the metre and the sentiment, a characteristic which contributes much to the freedom and power of the Pindaric ode.

**On yonder cliffs.**—An effective use of the rhetorical device sometimes called "vision."

**Gris'ly.**—(*Griz'-le*, *s* as *z*.) Distinguish from *grizzly*.

**II. 1. Severn.**—Berkley, or Berkeley, Castle, in which Edward II. was murdered, is near the banks of the River Severn.

**Berkley's roof.**—See preceding note.

**She-wolf of France.**—Isabella, the wife of Edward II., who took a prominent part in the conspiracy which led to the dethronement and murder of her husband, was a sister of Charles IV., king of France.

From thee be born, etc.—Edward III., son of Edward II. and Isabella, repeatedly invaded France. On the second occasion he gained important victories, leading his troops to the very gates of Paris and inflicting upon the French army the tremendous defeat of Crécy. Gray poetically represents this as a heaven-sent scourging of France for the sins of Isabella against her husband.

II. 2. No pitying heart.—Most of the children of Edward III. died young. The latter years of his life were embittered by disappointment and sorrow.

The sable warrior.—The famous Black Prince, Edward's eldest son, died about a year before his father.

The swarm, etc. ?—Observe the note of interrogation. The question is repeated from preceding sentence, "Has the swarm, etc. fled?"

Fair laughs the morn.—Morning, or Dawn, is often personified as the rosy, smiling, etc. *Laughs* is a stronger term. Do you think it equally poetic?

The Zephyr.—Zephyr is the classical personification, or deification, of the south-west wind.

Youth on the prow.—Observe the succession of bold personifications in this and the preceding stanza. They are quite in keeping with the weird, impassioned character of the poem.

That, hush'd, etc.—What is the antecedent of *that*? Is there any ambiguity in the form of the expression?

II. 3. "Fill high," etc.—The song, observe, still voices the prophetic vision which is the combined production of the living bard and the "grisly band" of his spectral brethren.

Reft of a crown.—The fate of Richard II. after his enforced abdication and imprisonment is not certainly known. It is supposed that he died by violence. The poet may allude to some traditionary belief that he died of privation or starvation.

The din of battle bray.—The word *bray* in the sense in which it is here used seems to be connected with the Gr. *βράχω*, to clash. Milton uses it transitively:

Arms on arms clashing *brayed*  
Horrible discord.

Shakespeare speaks of the "trumpet's dreadful *bray*." The most familiar use of the word in this sense is in connection with the hoarse sound emitted by the ass.

**Long years of havoc.**—The reference is now to the Wars of the Roses.

**Kindred.**—Explain.

**Ye towers of Julius.**—Early writers have alleged that the Tower of London was first erected by Julius Cæsar as a Roman fortress. The tradition lacks proof.

**London's lasting shame.**—Many dark deeds, such as the murder of Edward II., of Edward V., and his brother, etc., were done in the Tower of London.

**His consort's faith.**—The wife of Henry VI. was Margaret of Anjou. She was as strong-minded as her husband was weak. In what sense *faith* is used does not seem quite clear; the reference probably is to her great fortitude during long years of trial and danger, and her resolute, unfaltering adhesion to his cause and fortunes.

**His father's name.**—Henry V., the hero of Agincourt and conqueror of France, was an able and large-minded monarch, as well as a brave warrior.

**The rose of snow.**—The white rose was the emblem of the House of York; "*her blushing foe*," the red rose, was that of the House of Lancaster.

**The meek usurper.**—Henry VI. was gentle in disposition, though pitifully weak in intellect.

**Her blushing foe.**—See note on *the rose of snow*.

**The bristled boar in infant-gore.**—It is generally believed that Edward V., a lad of 13, and his brother, who were imprisoned in the Tower by their uncle, the Duke of Gloucester, were also put to death by him, or by his order.

**III. 1.**—The thread is spun.—*I. e.*, the warp is finished.

**Stay, O stay!**—The living bard implores his ghostly brethren who, having completed their prophecy, are departing, to stay.

**Their glittering skirts.**—Whose? Those of the personages whose chief characters are described in the next stanza.

**Our long-lost Arthur.**—The interest of the legends clustering about the memories of King Arthur and his “Knights of the Round Table” has been so effectually revived by Tennyson in our days that most will be more or less familiar with them. The historical Arthur was king of the Silures, a tribe of the ancient Britons, in the early part of the 6th century. “He rallied round him the remains of the British tribes, now driven into the west of England, and bravely defended the liberty and faith of his people against the encroaching and conquering Anglo-Saxons under Cerdic.” He was at last mortally wounded at a battle fought on the Camlan, in Cornwall. The last brave struggle of the Celtic tribes against their conquerors, in which he was the chief hero, became the ground-work of a multitude of heroic legends, which were early celebrated by the Welsh bards, and have been reproduced by later poets from the days of Geoffrey of Monmouth to those of Tennyson.

**The genuine kings.**—*Genuine* is hardly a poetic word. It smacks more of the mints and manufactories than of the haunts or the muses. It, therefore, strikes the ear as somewhat out of place in a passage so full of poetic fire.

III. 2. **Sublime their starry fronts, etc.**—The illustrious monarchs of the Tudor line appear in state, surrounded by their nobles and statesmen.

**In the midst a form divine.**—The reference is, of course, to Queen Elizabeth.

**What strings symphonious.**—The Elizabethan age was the golden age of English literature and poetry.

III. 3. **Fierce war and faithful love.**—The first six lines of this stanza may refer generally to the numerous dramatists of the Elizabethan period, but Shakespeare is no doubt the central figure in the mind of the bard.

**Gales from blooming Eden bear.**—Milton’s voice is clearly the voice which is “as of the cherub-choir.”

**Lessen on my ear.**—Grow fainter and fainter as they fade away into the far-off future. A fine conception.



**Fond, impious man.**—The bard addresses himself again directly to Edward. *Fond* in its old sense of *foolish*.

**Yon sanguine cloud.**—The putting to death of the Welsh bards.

**The orb of day.**—Note the beautiful and striking metaphor. As well might Edward think to quench forever the light of the sun with a cloud formed by his breath, as to destroy permanently the spirit of poetry and patriotism by putting to death the Welsh bards.

**Be thine despair.**—The bard with joy contrasts the fate of Edward as seen in his vision with his own, implying that *triumph* and *death* are happier than *despair* and *sceptred care*. His triumph came in the prophetic vision of the doom to be visited upon Edward's line, and the resurrection of the spirits of the murdered bards in the great poets of the coming age.

**Deep in the roaring tide.**—This tragic ending of the poem is quite in keeping with the poet's plan. The bard who stood on a rock overhanging "old Conway's foaming flood," and uttered these weird denunciations and prophecies in the ears of the startled Edward and his suite, though he had temporarily escaped the fate of his brethren, could not hope to do so longer, now that he had revealed his hiding-place and uttered these terrible words. He, therefore, but anticipates his fate by casting himself from the top of the rock into the river.

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## NO. XXII.—FROM "THE VICAR OF WAKEFIELD."

GOLDSMITH.

Oliver Goldsmith was born in the small village of Pallas, in Ireland, in 1728. His father was a Protestant clergyman of some literary ability. His mother was daughter of a clergyman who was master of a school at Elphin. When Oliver was about two years old the family removed to Lissoy, in the County of Westmeath. At six years of age Goldsmith was sent to the village school, presided over by the schoolmaster whose pedantry and sternness he afterwards portrayed in his "Deserted Village." After several years of boarding-school life during which he

earned the reputation of "a stupid, heavy blockhead," he was admitted a Sizar in Trinity College, Dublin, 1740. Here he further distinguished himself by irregularity and glaring insubordination. At one time, mortified by a flogging received in the presence of some acquaintances, he ran away, and led for a time the life of a vagrant, but his brother's persuasions finally prevailed upon him to return to college. He graduated B.A. at the foot of his class in 1749. He now contemplated the professions of teaching, divinity, and law in succession, but his tendencies to idleness, conviviality, and vagrancy, effectually debarred him from serious study for either. His schemes and resolves generally ended in some escapade in which he spent all his money, and from which he returned home in rags, to be again set up by the generous and indulgent uncle who provided for him. In 1752, at his own solicitation this uncle sent him to Edinburgh, to study medicine. Here he remained about a year and a half, still displaying the same dissipated recklessness. His uncle still providing for him, he next went to the University of Leyden, in Holland, to complete his medical studies. Here his gambling propensities found too congenial and stimulating an atmosphere, and in 1755 he left Holland, and without a shilling in his pocket, began his pedestrian tour of Europe, travelling through France, Germany, Switzerland and Italy, with no means of defraying his expenses except his education and his flute. The former gained him admission to the institutions of learning where, he says, "I could converse on topics of literature, and then I always forgot the meanness of my circumstances." The flute secured him food and lodgings from the peasantry. In 1756 he managed to reach England again, in poverty and rags. During the next eight years he tried unsuccessfully to practice as a physician, served as chemist's clerk, boarding-school usher, and bookseller's drudge. He now, however, began to write stories, criticisms and other contributions for the Magazines, and gradually made his way till he found himself in possession not only of the means of livelihood, but of literary distinction. He became acquainted with eminent men, amongst others Dr. Johnson, who became his "guide, philosopher and friend, helping him to pay his debts, criticising his productions, and aiding in their publication." In 1764 he

published "The Traveller," an exquisite poem, which at once set him on the high road to fame. Two years later appeared the "Vicar of Wakefield," the manuscript of which his faithful friend Johnson took to the bookseller, and thus obtained money to pay its author's landlady. "The Deserted Village," appeared in 1769, and "Retaliation," in 1774. These two and the "Traveller," are Goldsmith's best poetical productions. He tried his hand at two or three dramatic pieces, of which the well-known comedy "She stoops to Conquer," was most successful. "The Citizen of the World," "Life of Beau Nash," and histories of England, Rome and Greece, are amongst his prose productions, but the best known of these and that by which he will be longest remembered, is that from which the extract is taken, "The Vicar of Wakefield."

Goldsmith remained poor, shiftless, extravagant and a gambler to the end. As his debts became more and more oppressive, he grew despondent, morose and irritable. He died in 1774.

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Page 127. Sophia.—The Vicar's second daughter and third child.

Mr. Burchell.—A friend who had saved Sophia from drowning, and in whom she had become interested, but who had offended the family by too much candor in giving good advice, and had left the place.

Our Landlord.—A worthless young rake.

Piquet, (pī-két).—A game of cards for two persons.

Ate short and crisp.—Are the adjectives proper here, or should adverbs have been used? Give reasons.

Page 128. Olivia.—The eldest daughter and second child of the family.

Which was tallest.—See Mason's Grammar, 111, 112. The niceties of English Syntax were not always observed, or perhaps had scarcely been elaborated, in Goldsmith's day.

Which she thought impenetrable.—The simplicity of the Vicar's wife, and her constant use of the most transparent artifices without a suspicion that any observer could see through them, is one of the most humorous features of the story.

**Limner.**—An old term used to denote an artist, especially a painter of portraits or miniatures, connected perhaps with Latin *illumino*.

**And I said much.**—The poor Vicar is engaged throughout in a feeble and hopeless struggle against the vanity and weakness of his wife and daughters.

**Page 129. Independent historical figures.**—Let the student not fail to note the incongruities in the characters grouped together in the picture, as well as in their costumes. Venus, in diamonds, receiving a theological work in advocacy of monogamy from a clergyman in canonicals, with an Amazon in a gold-laced dress sitting beside her, would, it will be seen, constitute a unique historical group.

**Venus.**—The Roman goddess of love, a favorite subject for ancient artists.

**Cupids.**—Cupid was one of the gods of Roman mythology, sometimes represented as the son of Venus, and sometimes as having sprung like Venus herself from the foam of the sea. From the original mythical Cupid sprung in the later mythology a legion of little Cupids. The typical Cupid is a chubby child fitted with wings and armed with bow, arrows, and quiver. He is often represented with a bandage over his eyes. His love-darts could pierce not only the hearts of young men and maidens, but fishes at the bottom of the sea, the birds of the air, and even the gods on high Olympus.

**Whistonian Controversy.**—William Whiston was an eccentric and whimsical, but no doubt honest, clergyman of the 17th century. He was prosecuted in the church courts for having in his writings promulgated opinions which were deemed unorthodox. The Vicar, in Chap. II., describes himself as having in his sermons strenuously maintained with Whiston, that it was unlawful for a priest of the Church of England, after the death of his first wife, to take a second. The humor of the historical picture is heightened by the presentation of the defence of monogamy to the heathen goddess.

**Amazon.**—The Amazons were, according to a very ancient tradition, a nation of female warriors who suffered no men to remain in their state.

Moses.—The second son and fourth child of the family.

Page 130. Fix.—Is this word correctly used? Note its common misuse in our day.

Page 130. Who came as friends to tell us, etc.—Note the veiled sarcasm on a very common foible.

Too much cunning.—The feeble scruples of the poor Vicar are, as usual, overborne by the stronger personalities and less scrupulous ambition of wife and daughter.

Page 131. It was then resolved.—Note the wrong position of the adverb in this sentence and others. The *then* is clearly intended to modify *terrify*, not *resolved*, and should have been placed after the latter and in juxtaposition with the former word. This question of the proper position of adverbs and other qualifying words in our uninflected language is not, like many minor grammatical questions, a matter in regard to which there is danger of being finical. It is closely related to the clear and exact expression of thought, and properly receives now from careful writers more attention than it did in Goldsmith's day.

If he did not prevent it.—Do you approve the punctuation of this sentence?

As well as the novelty.—The Vicar's wife is, of course, impervious to this ironical thrust, as she is to the evasiveness and insincerity with which Mr. Thornhill parries her questions in the conversation which follows.

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The student should not fail to read, if possible, the whole story, which is not lengthy. Subjoined are a few opinions which he may profitably compare with his own independent judgments:

Goldsmith's "Vicar of Wakefield" (1776) is best known at the present day of the Novels of the Johnsonian Age, and will always be read for its simplicity and delicate humor.—*Phillip's English Literature*.

With that sweet story of "The Vicar of Wakefield," he has found entry into every castle and every hamlet in Europe.—*Goethe*.

The admirable ease and grace of the narrative, as well as the pleasing truth with which the principal characters are designed, make "The Vicar of Wakefield" one of the most delicious morsels of fictitious composition on which the human mind was ever employed.—*Sir Walter Scott*.

Look ye now, for one moment, at the deep and delicate humor of Goldsmith. How at his touch the venial infirmities and vanity of this good "Vicar of Wakefield," live lovingly before the mind's eye.—*Whipple*.

"A prose idyl," somewhat spoiled by phrases too rhetorical, but at bottom as homely as a Flemish picture.—*Taine*.

The irresistible charm this novel possesses, evinces how much may be done without the aid of extravagant incident to excite the imagination and interest the feelings.—*Washington Irving*.

There is as much human nature in the character of the Vicar alone, as would have furnished any fifty novels of that day, or this.—*William Black*.

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## XXV.—ON THE ATTACKS ON HIS PENSION.

### BURKE.

It would be a hopeless task to attempt to compress any sketch of Edmund Burke's life, or to give any adequate account of his speeches and writings in a single paragraph. Though estimates of his genius and character vary all the way from that of the panegyrist who pronounces him the most profound and comprehensive of political philosophers the world has ever seen, down to that of the critic who regards him as a brilliant rhetorician rather than a deep thinker, few will now hesitate to rank him as one of the subtlest thinkers, the most far-seeing statemen, the profoundest philosophers, and the most brilliant orators and masters of rhetoric, that have ever lived.

The exact date of Burke's birth is uncertain, being variously given from 1728 to 1730. He was educated at the University of Dublin, of which city he was a native, graduating B.A. in 1748, and taking his M.A. three years later. Being destined for the English bar, he entered the Middle Temple in 1750; but, though he afterwards gave evidence of having read to profit in works on jurisprudence, he did not take kindly to the study of law as a profession, and was never called to the bar. His first important work was the *Vindication of Natural Society*, an ironical imitation of the style and reasoning of Lord Bolingbroke's essay in favor of natural as against revealed religion, Burke's point being to

show, as he did most successfully, that the same mode of argument could be employed with equal effect in favor of natural as against "artificial" society. Another work that acquired popularity was *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful*. What is considered a joint work of himself and his cousin and intimate friend, William Burke, *An Account of the European Settlements in America*, published in 1757, shows him to have been, even at that early date, a careful student of the history and condition of the American colonies. Amongst his great political writings a pamphlet in 1769 on *The Present State of the Nation*, another the following year *On the Cause of the Present Discontents*, his *Reflections on the Revolution of France* in 1790, and his last work, *Thoughts on a Regicide Peace*, may be specially mentioned. The last but one of the above named is said to have produced an effect never produced before nor since by any political essay.

Burke's parliamentary career extended from 1766 to 1794 without interruption. Of this it must suffice here to say that, both in office and out, during this entire period his course was marked by a degree of laboriousness, earnestness, brilliancy, and personal purity which has few parallels in the history even of the British House of Commons.

In 1788 occurred that episode which his eloquence and virtuous rage have made forever famous, the impeachment of Warren Hastings. This speech lasted over four days. Its effect was and remains unparalleled in the history of human eloquence. It was an oration in which the orator was at points, to use the words of John Morley, "wound up to such a pitch of eloquence and passion that every listener, including the great criminal, held his breath in an agony of horror; that women were carried out fainting; that the speaker himself became incapable of saying another word, and the spectators of the scene began to wonder whether he would not, like the mighty Chatham, actually die in the exertion of his overwhelming powers." It was at the close of Burke's brilliant parliamentary career that he was rewarded by the Government, on the express request of the king, with the pensions, amounting in all to £3,700, which were afterwards

assailed by the Duke of Bedford on the ground that they were given without the consent of Parliament, and were contrary to the whole policy of economic reform which had been inaugurated. There was undoubtedly force in the accusations, though the fault was not Burke's; but that they came from an unlucky quarter will be pretty clear from the extract from Burke's "Letter to a Noble Lord" which constitutes the lesson.

Great, almost peerless, as Burke was, his character was not without its faults. He was somewhat prodigal in private expenditure, though he proved himself a rigid economist in office. He was passionate and to some extent perhaps unpractical and untractable in politics, and reached at last a state in which both party and personal ties had one by one been sundered till he stood almost alone. It has been alleged that "his oratory astounded by its brilliancy rather than persuaded by its tone and argument," and it is no doubt in a measure true that "the man who at first evoked the enthusiasm of the House by the brilliancy and power of his eloquence, did actually at last empty it by persistence in the monotonous splendors of his speeches." But his influence upon the counsels of the State was both great and in most respects salutary, and his political prescience, as interpreted by subsequent history, was often well-nigh prophetic. He died in 1797.

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The event which called forth Burke's famous "Letter to a Noble Lord" took place in 1795, on the eve of his retirement from his long, laborious, and most illustrious career in Parliament. In October of that year he was put on the civil list for a pension of £1,200 per annum, and shortly afterwards another pension of £2,500 was granted him as a charge on what was called the four and a half per cent. fund. Neither of these grants was asked for by Burke, directly or indirectly. Both are said to have been given on the express wish of the king. Whatever objections may be valid against the principle of giving pensions so large to any individual from the public funds, and especially without the consent of Parliament, there can be no doubt that the Government bounty could fall into no more



deserving hands. To say nothing of Burke's great service to the State in other ways, it was well known that during his tenure of office he had voluntarily surrendered certain perquisites from the Pay Office, amounting to about £20,000 per annum, which according to custom would have gone into his own pocket; and that by his Reform Bill he had for twelve years previous saved the country nearly £80,000 annually. These great and disinterested services to the State might well have saved him from attack, and especially from attack by one whose own position was so vulnerable as that of Lord Bedford is seen to be.

The Duke of Bedford, who made the attack and to whom the "Letter" was addressed, was a young man, one of the wealthiest of the English nobility, nephew of Lord Keppel, whose chosen counsellor and devoted friend Burke had at one time been. Lord Bedford professed liberal principles, and very likely may have believed himself to be discharging a public duty in calling attention to the fact that so large a sum of money was being bestowed without reference to Parliament, which, by the way, was no fault of Burke's. Neither, however, was it the fault of the Duke of Bedford that he had been born heir to vast estates which had centuries before been given to his ancestor by Henry VIII. on no pretence of public service whatever.

In one thing.—This "one thing" is explained and expanded throughout the first paragraph. We shall have occasion to note the keenness of the sarcasm as we proceed.

**Mortuary.**—Note this suggestive word. It contains a volume of defence in itself. A "mortuary" was a customary gift to the minister of a parish on the death of a parishioner; originally, it is said, a voluntary bequest, or donation, intended to make amends for any failure of which the deceased might have been guilty in the payment of tithes. By the use of the word Burke hints at his real claim to the pension as a reward earned by unpaid services during his long public life.

**He cannot readily comprehend.**—Why? Because the grounds of merit on which the transaction were based were so different from those on which his own immense estates were derived.

The fruit of no bargain, etc.—Note the fourfold amplification. Observe, too, the careful choice of words and the nice discrimination in their use. Though the four clauses mean at bottom substantially the same thing, yet the ideas are sufficiently distinct to save them from producing the effect of tautology.

Heaviest of all calamities.—The death of his son Richard, in whom all his affections and hopes in his old age seem to have been bound up, and who died of consumption just after his father's fondest hopes had been realized in seeing him elected to Parliament, and appointed Chief Secretary to the Earl of Westminster, Lord Lieutenant of Ireland.

I had executed.—Burke had retired from Parliament in 1794. The pension was granted the following year.

Both descriptions.—*I. e.*, the Ministers and the revolutionists.

As became them.—Note the keenness of the sarcasm.

Page 148. To assuage the sorrows.—The indignation and sarcasm are all the more telling because of the occasional touch of pathos which the memory of an ever-present and inextinguishable sorrow gives them.

Swaddled, and rocked, and dandled.—Another instance of very effective amplification. Point out other instances in the extract.

Nitor in adversum.—“I strive against opposition.”

Minion.—A pet or darling, applied especially to the favorite of a king or one high in authority. (Related to the French *mignon*).

Turnpike.—This denotes properly the gate set across a road at a point where toll is to be collected. It was originally a revolving frame made of two cross-bars, by which foot passengers only could be admitted singly; a turnstile. Now by metonymy used frequently to denote the road itself.

I was not wholly unacquainted.—What rhetorical figure?

Earl of Lauderdale.—This nobleman seconded the Duke of Bedford in his hostile criticism of the Burke pension.

Page 149. But took the subject-matter.—This conceit of the

confused dream seems a little far-fetched and over-ingenious, the object being to bring in the ancient grants to the house of Russell, which Burke uses with such tremendous effect.

**Outrage economy . . stagger credibility.**—A fine and forcible antithesis.

**Leviathan.**—See Job, chap. xli. Cf. Milton, *Par. Lost*, I., 200.

**Tumbles about his unwieldy bulk.**—Cf. Milton, *Par. Lost*, VII., 411-15.

**"Lies floating many a rood."**—*Par. Lost*, I., 196.

**Is still a creature.**—With what special meaning does Burke use the word *creature*? The answer to this question must be gathered from the context. A *creature* is a thing created or made. The Duke of Bedford had nothing of his own to make him noted. Any weight or influence he possessed was not due to his own personal character or abilities, but solely to the great possessions bestowed upon his family by the Crown.

**His ribs, his fins, etc.**—This elaboration and amplification of the figure is not merely a refinement of fancy, such as that which weakens many an otherwise good metaphor. Every additional particular adds to the rhetorical effect.

**Justifies the grants he holds.**—This is, perhaps, scarcely fair. Probably the Duke of Bedford had never thought of justifying his title to his estates on the ground of his personal merits. When property has come down to an owner through eight or ten generations, he does not usually feel called upon to defend his claim to it on the ground of personal services to the State.

**It would not be more ridiculous.**—Observe how skilfully this comparison is chosen. Had it been drawn from any other source than one which enabled Burke to be complimentary to the Duke, at his own personal expense, it would be very difficult to defend his (Burke's) references to his own services to his country as contrasted with those of Lord Bedford, from the charge of egotism.

**Page 150. Not gross adulation, but uncivil irony.**—Explain and expand the force of this antithesis. What does Burke imply by saying it would be not *adulation* but *irony*?

**This inexhaustible fund of merit.**—It would be difficult to find in the whole range of literature an example of keener irony than that of this sentence.

**Exceptionous.**—Prone to take exception. This word is now obsolete. *Critical* is now used with nearly the same force.

**'Tis this man's fortune.**—What do you think of the soundness of Burke's reasoning in this and the following paragraph? Is the foundation of his argument unassailable on patriotic and moral grounds?

**My little merit.**—Note the effect produced by Burke's modest disparagement of his own merits and services in this and kindred passages. A species of *meiosis*.

**And that the word.**—The use of *that* after *since*, *when*, etc., which was common a couple of centuries ago, is now obsolete. The word was probably used as a conjunction, and as such is easily explained by supposing an ellipsis, *e. g.*, "When (it has happened) *that* the poor have cried," etc.—*Julius Cæsar*. Since (it took place) *that* the word of the Sovereign, etc.

**Page 151. Such another as his master.**—Sketch briefly the character of Henry VIII., especially the aspects of it which Burke evidently wishes to suggest.

**The first of those.**—Select and define the antithetic words in this sentence.

**Confiscation of the ancient nobility.**—Do you notice anything peculiar in this clause. Can *confiscation* properly be predicated of the nobility, or only of their property. It would seem as if, in his endeavor to preserve the neatness of his antithesis, Burke had been betrayed into a looseness of expression.

**The jackal in waiting.**—The jackal is a carnivorous animal, allied to the wolf family, and a native of India and Persia. It feeds on carrion, a fact which gives the sting to Burke's savage metaphor. Note how the figure is kept up in the next sentence.

**From the lay nobility.**—Describe briefly the historical events in the reign of Henry VIII. here alluded to.

**Not only in its quantity, but in its kind.**—These differences are elaborately portrayed in the next paragraph.

**Murder of an innocent person.**—The reference is probably to the beheading of the Duke of Buckingham in 1521.

**Iniquitously legal, voluntarily surrendered.**—These epithets form good examples of *oxymora*, and have the effect of the bitterest sarcasm.

**Confiscating princes, chief-governors, demagogues.**—The respective examples would be Henry VIII., Warren Hastings, and the leaders of the French Revolution.

Page 152. **Mine was in defending.**—The justification or contravention of the large claim made in this sentence would involve a review of the whole history of Burke's remarkable career, in which there is, indeed, abundant material for controversy.

**Municipal.**—This word is now generally used with reference to a city or other small corporation. Burke used it in the wider sense suggested by its derivation (*municeps*, a free citizen, one qualified to hold office) of a country governed by a constitution and laws, not by an autocrat. The reference is, of course, to Ireland.

**Denominations.**—It is not quite clear whether Burke uses this word with its present specific meaning of religious bodies, or in the wider sense of classes of any kind. No doubt he had specially in mind the unjust and fearfully harsh proscription of Catholics. "Even at the close of the century Burke could declare that the various descriptions of the people were kept as much apart as if they were not only separate nations, but separate species. There were thousands, he says, who had never talked to a Roman Catholic in their whole lives, unless they happened to talk to a gardener's workman, or some other laborer of the second or third order."—*Morley, English Men of Letters*.

**The larger one that was once, etc.**—The reference is, of course, to the loss of the American colonies. Burke's great speeches on American Taxation (1774), and Conciliation with America (1775), and his Letter to the Sheriffs of Bristol (1777) are among his best and most admirable productions. Morley, a very competent critic, says of them: "It is no exaggeration to say that they compose the most perfect manual in our literature, or

in any literature, for one who approaches the study of public affairs, whether for knowledge or for practice." These articles abound with sentences which are worthy to be regarded as aphorisms of statesmanship, and which contain many a germ of the modern philosophy of civilization. For example: "The question with me is not whether you have a right to render your people miserable, but whether it is not your interest to make them happy." "Nobody shall persuade me, when a whole people are concerned, that acts of lenity are not means of conciliation." "I do not know the method of drawing up an indictment against a whole people."

**The protection of a Wolsey.**—The celebrated Thomas Wolsey, who rose to be Cardinal, Prime Minister, and for about fourteen years virtual ruler of England, was born at Ipswich, in 1471. As is well known to all who know anything of English history during the 16th century, Wolsey's fall was as conspicuous and even more swift than his rise. He died in 1530 at Leicester, whither he had been conveyed on his way to London to be tried for high treason.

**Provoke a people to rebellion.**—It is not easy to determine from historical sources the exact scope and truth of this allusion. In 1540 when the great monasteries were dissolved, Lord Bedford obtained a grant of the site of the Abbey of Tavistock and of extensive possessions belonging thereto. Burke's allusion would seem to indicate that that ancestor and founder of the family and estates of the Lord Bedford of whom he is writing, had large influence as an adviser of the king, and had used that influence to bring about the abolition of the monasteries whose overthrow redounded so greatly to his profit. The rebellion referred to, if indeed the reference is intended to be specific, would seem to be that known as the "Pilgrimage of Grace" which broke out in 1536.

**My merit was.**—This sentence is somewhat longer and more involved than is usual with Burke, but is nevertheless, like almost every one he wrote, perfectly clear. Those who have read the "Reflections on the French Revolution" will understand the claim he here sets up on his own behalf.

Page 153. **The political merit.**—The emphasis here is on the word *political*. The Duke of Bedford's side of the historical parallel is clearly enough set forth in the text. As is the case with many other statements and allusions in the extract, there is room for difference of opinion in regard to the views expressed with so much confidence, but it would lead the student too far aside from the object in view to enter here upon discussion as to the policy or necessity for surrendering Bonlogne.

**The worst form it could assume.**—The form it took at the Revolution.

**Most clearly just and necessary war.**—The Revolutionary war. Burke had for years been predicting war with France as a coming necessity, and when it was finally declared he exerted all his energy and eloquence in urging that it be waged with spirit and determination.

Page 154. **Having supported on all occasions.**—Burke as a practical administrator wrought great reforms in the direction of economy, honesty, and purity. As a theoretical politician he steadily opposed many Reform projects of his party, such as the exclusion of placemen from Parliament, triennial Parliaments, etc.

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From the bottom of page 150 to end of the extract we have a succession of antithetical sentences and paragraphs of the most brilliant and graphic description. Let the student analyze the passages containing these, and set down in a scheme or table the various points of contrast upon which the writer dwells.

Burke, it will be observed, is fond of using pairs of epithets, distinct but related in meaning, and generally more or less climacteric in order. Write notes on the following, defining the meanings and saying to what extent you think the use of both justified by the modification or enlargement of the idea; they occur from page 150 onwards:—Original and personal; delicate and exceptionous; fierce and ravenous; mild and benevolent; aggregate and consolidated; prompt and greedy; high and eminent; favorite and chief; great and potent; zeal and earnestness; just and necessary; pure and untainted; true and adequate.

Analyze carefully the sentences beginning as follows, viz.: p. 148, "At every step of my progress in life," etc.; p. 149, "Homer nods," etc., "His ribs, his fins," etc.; p. 151, "Mine had not its fund," etc.; p. 152, "Mine was to support," "My merit was to awaken," etc.; p. 153, "It was my endeavor," etc.

Point out why Burke introduced the following words into the sentences in which they are respectively found and the effect of each upon his general statement or argument:—*Spontaneous*, p. 147; *desolate*, p. 148; *minion*, do; *sole*, do; *unwieldy*, p. 149; *inexhaustible*, p. 150; *voluntarily*, p. 151; *levelling*, do; *prescription*, p. 152; *focus*, p. 154; *ostentatious*, do; *inward*, do.

Write brief essays upon the following topics suggested by this lesson:—

1. Burke's use of antithesis and its effect upon his style, introducing illustrations from the extract.
2. Burke's use of metaphor and its effect upon his style. Give illustratoinis from the extract.
3. Burke's use of amplification and its effect upon his style. Give illustrations.
4. Burke's use of climax, with illustrations from the extract.

Write also a plan or skeleton of the portion of the letter contained in the extract, bringing out as clearly as you can the subject or "point" of each paragraph and its connection with that which precedes.

### XXXV.—THE ISLES OF GREECE.

BYRON.

[The following Life and Notes are taken, by permission, from Book VI., Gage's Canadian Readers.]

George Gordon Byron was descended from an ancient family, and was born in London in 1788. His father, a captain in the Guards, died when he was two years old, and the next eight years he spent with his mother at Aberdeen, where they lived on the wreck of her private fortune. Her injudicious treatment of him, coupled with the irritation caused by a deformity in one of his



but gave even in early life a morbid cast to a naturally violent temper and sensitive disposition. At the age of eleven he inherited the title and estate of his father's uncle, Lord Byron, and, after finishing his boyish education at Harrow, he entered Cambridge University in 1805. In 1807 appeared a small volume of his juvenile poems, entitled "Hours of Idleness." The caustic notice in the *Edinburgh Review* of these not very remarkable productions stung him to the quick, and in 1809 he published his "English Bards and Scotch Reviewers," a sharp but indiscriminate satire on his literary contemporaries. In the same year he started out on a tour of Europe, which occupied two years. During that time he wrote the first and second cantos of "Childe Harold's Pilgrimage," the publication of which, in 1812, at once established his position as one of the great poets of the language. These were followed in rapid succession by those wonderful romances, the "Giaour," "Bride of Abydos," "Corsair," "Lara," "Siege of Corinth," and "Parisina," all of which were published prior to 1816. In that year his wife, to whom he had been married only a year, separated from him and refused to return. Though her reasons for this course were never clearly explained, her side of the conjugal quarrel was espoused by the public, and Byron at once left England never to return. He spent some time at Geneva, where he wrote the "Prisoner of Chillon," "Manfred," and the third canto of "Childe Harold." The three years, 1817-20, were spent at Venice, and the next two at Pisa, the chief works produced during the interval being the fourth canto of "Childe Harold," "Lament of Tasso," "Mazeppa," "Beppo," "Don Juan," and some of his dramas. In 1823 he took part in an expedition got up by the Philhellenic Society of London, in aid of the Greeks, who were struggling with the Turks for their independence. In January 1824 he landed at Missolonghi in ill-health, and after spending a few weeks there of comparative inactivity, he died of fever at the early age of thirty-seven.

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This beautiful ode—one of the most perfect lyrics in the English, or any other, language—is a song put by Byron in the mouth of a Greek minstrel who is introduced as one of the characters in

"Don Juan." The hero of that name, after having been wrecked in a Mediterranean voyage, is cast alone on the shore of

"One of the wild and smaller Cyclades,

where he is found by the daughter of a Greek pirate. By her he is secretly tended until her father's departure on a piratical expedition permits them to hold more open intercourse, and when his prolonged absence gives rise to a report of his death Don Juan and Haidee celebrate their primitive nuptials with elaborate festivities. The minstrel, or "poet," is represented as a Greek who has travelled much, and is accustomed to suit his songs to the nationality of his audience. He is present at the festivities referred to,

"And, singing as he sung in his warm youth,"

he embodies in what Byron himself describes as "tolerable verse" the aspirations for freedom which, a few months after this ode was written, prompted the uprising that secured the independence of Greece. The song occurs in Canto III., which was written at Venice in 1819, but was not published till 1821.

In 1820 Ali Pacha, an Albanian chief with the rank of a Turkish satrap and noted for his ability, cruelty, and treachery, revolted against the Turkish Sultan. His seat of government was Janina, and the opportunity thus afforded was sufficiently tempting to the Greeks, who at once commenced a series of insurrectionary movements, which the overthrow and death of Ali, in 1822, failed to check. A deep interest was aroused in their behalf in England, largely by the writings of Lord Byron, and the association formed for their relief assumed the above very appropriate title—"Friends of the Greeks."

Stanza 1. The Isles of Greece.—Parse *isles* and name the figure of speech in this line. The "Isles of Greece" have as many and as interesting historical associations, both ancient and modern, clustering around them, as Greece herself can lay claim to. This is especially true of those in the *Ægean* Sea, many of which, including some that are specially referred to in the above ode, still belong to Turkey.

Loved and sung.—On the form *sung* and analogous forms, see Mason's Grammar, 225, 4, and foot note. Sappho was a native of Mitylene in the island of Lesbos, and is said to have

been born about B.C. 630. She wrote lyric poetry of a high order of merit, but very little of it is now extant, and she was the inventor of a metre which still bears her name. Enough is known of the facts of her life to explode the story of her being driven by her unrequited love for Phaon to commit suicide, but Byron evidently alludes to the same tradition here, and he has a still more pointed reference to it in "Childe Harold," Canto II., stanza 39 :

And onward view'd the mount, not yet forgot,  
The lover's refuge, and the Lesbian's grave.

The promontory referred to is the ancient Leucadia, the modern Santa Maura.

**When Delos rose.**—Delos, a small island in the Ægean Sea, was fabled to have risen suddenly out of the waters at the command of Neptune, in order to afford an asylum for Latona when she was pursued by the vengeance of Juno. There her twin children, Apollo and Diana—called also Phœbus and Phœbe, and Cynthius and Cynthia—were born. The Greek epithets *phoibos* and *phoibe*, meaning "radiant," were obviously given because Apollo and Diana were recognized as the sun-god and moon-god respectively.

**Except their sun.**—On *except*, see Mason's Grammar, 282, and Abbott's Shakespearian Grammar, 118. Point out the figures of speech in these two lines. The contrast between natural brightness of climate and the darkness of political subjection is given with epigrammatic force and brevity. "The darkest hour of night is just before day," and it was during Greece's darkest hour that Byron wrote these lines. Compare "Childe Harold," II., 89.

**Stanza 2. The Scian and the Teian muse.**—Scio—the ancient Chios or Chius—was one of the seven places that laid claim to being the birth-place of Homer, and its claim is generally regarded as either the best of the seven, or second only to that of Smyrna. Apart from its Homeric interest it acquired a high literary reputation from the fact that Isocrates taught oratory there for some time, and that it was the birth-place of Theopompus the historian, and Theocritus the orator and sophist. It is one of the largest and most fertile islands in the Ægean Sea. It

figured prominently throughout ancient Greek History, and a number of its people in 1822 joining in a revolt of the Samians, the island was sacked by the Turks and most of its inhabitants were killed or sold into slavery. It is still under Turkish dominion, but it long ago recovered its former prosperity. In 1881 it suffered severely from the shock of an earthquake. Teos, an Ionian city on the coast of Asia Minor, was the birth-place of the poet Anacreon. See "Childe Harold," II., 63 :

Love conquers age,—so Hafiz hath averred,  
So sings the Teian, and he sings in sooth.

The Muses were in early times in Greece regarded as the goddesses of song; hence the custom of invoking their aid as the ancient poets were wont to do. Milton follows their example in several of his poems. See "Paradise Lost," I., 6; "Paradise Regained," I., 8-17; "Hymn on the Nativity," stanza III.

Islands of the Blest.—The reference is to the warm appreciation of Greek poetry in western Europe since the time of the renaissance, and also in America. The "Islands of the Blest," the abode of righteous souls after death, were fabled to lie afar off in the Western Ocean, but their precise location was never given by either Greek or Latin writers. They are generally identified with the Cape Verde, or the Canary Islands.

Stanza 3. The mountains look.—Byron's MS. has for the first line of this stanza :

Eubœa looks on Marathon.

Marathon was a village on the eastern coast of Attica, about 20 miles from Athens. On the plain adjacent to it the Greek forces, B.C. 490, under Miltiades, defeated the army sent by Darius Hystapes of Persia to conquer the country. The plain was offered in 1809 to Byron for about \$4,500, on which offer he remarks : "Was the dust of Miltiades worth no more? It could scarcely have fetched less if sold by weight."

On the Persian's grave.—That is, on the spot where the slaughtered Persians were buried. Traces of the mound erected in honor of the fallen Athenians are still visible.

Stanza 4. A King sate.—The king referred to is Xerxes. The form *sate* is, with Byron, an affectation of a kind in which he indulged frequently, and not always with a correct knowledge of

old English usage; for some curious examples see the opening stanzas of "Childe Harold."

**Sea-born Salamis.**—Salamis is a small island off the west coast of Attica. In the strait between it and the mainland was fought B.C. 480, the battle in which the Greek fleet under Themistocles destroyed the armament collected by Xerxes, who, on the shore of Attica, was an eye witness of the contest. The "rocky brow" was one of the declivities of Mount Ægaleos.

**Where were they?**—Point out the figure of speech. Compare the description of the same scene by Æschylus :

Deep were the groans of Xerxes, when he saw  
This havoc: for his seat, a lofty mound  
Commanding the wide sea, o'erlooked the hosts,  
With rueful cries he rent his royal robes,  
And through his troops embattled on the shore  
Gave signal of defeat; then started wild  
And fled disordered.

**Stanza 5. Degenerate into hands.**—The minstrel contrasts his own song with the productions of the old Greek poets. The "lyre"—fabled to have been invented by Mercury—was one of the most ancient of musical instruments. It consisted essentially, as the modern harp does, of several strings stretched across a frame, and, like it, was played by twitching the strings with the fingers. As it was generally used to accompany the voice, poetry intended to be sung came to be known as "lyric" poetry. Compare with this stanza Moore's "The harp that once through Tara's halls:"

**Stanza 6. In the dearth of fame.**—*Dearth* is derived from the Anglo-Saxon *deore*, dear, by the addition of the suffix *th*, which signifies "condition"; it therefore means "dearness," as "health," from *hal*, means "wholeness." The original meaning of "dear" seems to have been "costly," and amongst the transitions it underwent was one to the meaning "scarce," since scarcity is always an element of costliness. The reference in *fetter'd* is to the long subjection of the Greeks to the Ottomans, which dated from the taking of Constantinople in 1453. Byron had not always been a philhellenist. During his European tour in 1809-11 he sojourned in different parts of the country, and, in his writings of that period, he shows that he was favorably impressed

with the Turkish character, and that he saw little to admire in the subject race. He then regarded their bondage as hopeless, unless they received foreign aid. In the second canto of "Childe Harold" he gave full expression to his feelings on the subject, nor do these feelings appear to have changed in the seven-year interval between "Childe Harold" and "Don Juan." That the Greek insurrection, which broke out in the year after this ode was written, was a movement of the people and not of a few ambitious men, became nevertheless early apparent to him, and his earnest desire to assist them may have been partly due to a feeling that he had unwittingly wronged them ten years before.

Stanza 7. **Must we but weep?**—The use of *but* in the sense of "without" is etymologically correct, but is now archaic in English. Compare the Macintosh motto: "Touch not a cat but a glove." In composition, "but" and "without" are analogous, though the former has suffered most from phonetic decay. "Without" is compounded of the Anglo-Saxon *with* and *utan*, and means "on the outside;" the "but" is made up of *bi* and *utan*, and means "by the outside." All the uses of "but" are obtained from the same source by more or less natural transitions. See Abbott's Shakespearian Grammar, 118-120, and Mason's Grammar, 284.

**Our fathers bled.**—Notice the antitheses in the preceding four lines.

**A new Thermopylæ.**—Compare "Childe Harold," Canto II., 73:

Not such thy sons who whilom did await,  
The hopeless warriors of a willing doom,  
In bleak Thermopylæ's sepulchral strait—  
Oh, who that gallant spirit shall resume?

Thermopylæ (the "hot gates")—a narrow pass between Mt. Œta and the sea, and leading from Thessaly to Locris—was the scene of the celebrated defence made by Leonidas and his 300 Spartans against the immense army of Xerxes, B.C. 480. The aspiration for a "new Thermopylæ" was in some measure realized, for one of the incidents of the war of independence was a struggle for the possession of this same strategic position.

Stanza 8. **One living hand.**—There was no scarcity of popular leaders during the Græco-Turkish war, but only one, **Marcos**

Bozarris, achieved a high military reputation, and he was not a Greek, but a Suliote chief. See Note on stanza 13.

**Stanza 9. In vain—in vain.**—What is the figure of speech in this line ?

**Samian wine.**—Samos and Scio (Chios) have been famous both in ancient and modern times for their wine. Cf. “Don Juan,” Canto III., stanza 31 :

And flasks of Samian and of Chian wine.

**Each bold Bacchanal.**—The term *Bacchanal* is used here in the sense of “wine-drinker,” and conveys a somewhat unjust imputation on the national character of the Greeks of Byron’s day. The Bacchanal properly denotes one engaged in Bacchanalian revelry. The Bacchanalian festivals were originally festivals at which the Bacchantes, the female companions of Bacchus, or Dionysus, and those women who afterwards sacrificed to him on Mounts Cithæron and Parnassus, celebrated wild orgies in honor of the wine-god.

**Stanza 10. The Pyrrhic dance.**—On the *Pyrrhic dance* compare “Don Juan,” Canto III., 29 :

‘Midst other indications of festivity,  
Seeing a troop of his domestics dancing  
Like dervises, who turn as on a pivot, he  
Perceived it was the Pyrrhic dance so martial,  
To which the Levantines are very partial.

The Pyrrhic dance was Dorian in its origin, and, like some of the rhythmic movements of the American Indians, was originally a war dance, as distinguished from one devised for purposes of religion or mere pleasure. The motions of the body were made in quick time to flute music, and were intended to be a kind of training in the acts of attack and defence, the dancers being completely armed. The “Romaika,” which is still danced in Greece, seems to be a relic of the ancient Pyrrhic dance. The latter was so much thought of by Julius Cæsar that he had it introduced into Rome.

**The Phyrrie phalanx.**—The *phalanx* was a body of foot soldiers set close together, sometimes in the form of a rectangle, and sometimes in that of a wedge. It was in use in very early times amongst the Spartans, and was greatly improved by Philip of Macedon. The reference in the text is no doubt to the Mace-

donian phalanx, by means of which Pyrrhus, king of Epirus, succeeded in routing the more loosely organized Roman army. From the name of Pyrrhus comes the second "Pyrrhic" here; the first is from "Pyrrhichos," the reputed inventor of the dance referred to. The use of the same word in such different senses is of the nature of a pun.

**The letters Cadmus gave.**—Cadmus was according to some accounts a native of Phœnicia, according to others a native of Egypt. He was the reputed founder of Thebes in Greece, and is said to have brought with him from Egypt sixteen letters of the alphabet which had come into use in the latter country. Their number was subsequently increased to twenty by Palamedes, and to twenty-four by Simonides. The latter, who died B.C. 467, is said to have invented the long vowels and some of the double letters of the Greek alphabet.

**Stanza 11. Anacreon's song.**—Anacreon, a celebrated Greek poet, was born in the City of Teos, but spent much of his life in Samos, which was then under the rule of Polycrates, who was also a Greek. The latter had by treachery acquired supreme power over his own and some of the neighboring islands, but he was far from being a tyrant in the ordinary sense of the term. He lived in great luxury and was a liberal patron of the artists and poets of his day, the most eminent of whom lived much at his court. The Greek word, *tyrannos*, originally meant simply an absolute lord, but not necessarily a cruel one. Polycrates was treacherously seized and crucified B.C. 522, by the satrap of Sardis. Anacreon then went to Athens, where most of his subsequent life was spent. Only a few genuine fragments of his lyrics have come down to us, but these tend to establish the correctness of the description given of him by tradition—that he was a thorough voluptuary. "Our then masters" is a more common form of expression than the one in line 5 of this stanza. Byron himself uses the phrase, "the then world." See Mason's Grammar, 362, 4. It is not easy to parse "then," according to any rule of formal grammar, but, as Dr. Abbott says of this construction, "it is too convenient to be given up."

**Stanza 23. The Chersonese.**—The term "Chersonesus" means literally "land-island," i. e. "peninsula." There were several



places which, in ancient geography, went by that name : (1) The Thracian Chersonese, the one here referred to, which lay between the Hellespont and the Gulf of Melas ; (2) the Scythian, now the Crimea ; (3) the Cimbrian, now Denmark ; (4) a promontory in Argolis, now Cape Chersonisi ; and (5) a town in Crete.

**Miltiades.**—A prominent Athenian citizen in the time of Pisistratus, who sent him to take possession of the Chersonesus, which had been colonized by an uncle bearing the same name as himself—Miltiades. He joined Darius Hystaspes in his Scythian expedition, and, foreseeing the future danger of Greece, counselled the cutting down of the bridge over the Danube in the rear of the Persian king so as to ensure the destruction of his army. After a somewhat checkered career he returned to Athens, and B.C. 400 won imperishable renown by his defeat of the Persians at Marathon. Byron's praise of him seems to be not misplaced.

**Stanza 13. On Suli's rock . . . The Heracleidan blood.**—The last line of this stanza is in Byron's M.S.:

Which Hercules might deem his own.

The original home of the Dorian race was Doris, in northern Greece. One of their early kings is said to have been aided by Hercules in the recovery of his throne, from which he had been expelled. The descendants of Hercules—called from Herakles, the Greek form of his name, Herakleidæ—having been afterwards driven from the Peloponnesus, took refuge in Doris, and were by the Dorians restored to their possessions. The Dorians remained in the Peloponnesus, and were thenceforward the ruling race in it, their conquest of the country being known in history as the return of the Heraclidæ. The Dorians, of whom the Spartans were the most famous branch, were the most warlike of the Hellenic races ; hence the reference in the fourth line. Parga is a fortified sea-port town on the western coast of Albania, nearly opposite the southern extremity of Corfu. Suli is the name of a district along the shore further to the south. The Suliotes of Byron's time were a mixed race—partly Greek, but chiefly Albanian—the descendants of families who had, in the 17th century, taken refuge in that mountainous region from Turkish oppression. For many years they resisted successfully the efforts of the Turkish satrap, Ali Pacha—himself of Albanian descent—

to subdue them, even the women taking part in the heroic defence. For an account of this struggle see Finlay's "History of Modern Greece"; and see also Mrs. Hemans' beautiful versions of one of its episodes in "The Suliote Mother." The Suliotes in 1803, under the leadership of Bozzaris, then a mere youth, abandoned the contest, and most of them retired to the Ionian Isles, where they remained until 1820. During Byron's Greek tour in 1809 he paid a visit to Ali Pacha at Tepelen, and, on the journey back to Athens, was nearly lost in a Turkish vessel which was driven on the coast of Suli. See "Childe Harold," ii. 65-68. The kindness with which the mountaineers treated him then seems to have evoked a warmer interest in their history than Byron would otherwise have felt, and to have secured for them a kindlier mention in this ode than but for it they would have received. It is worthy to note that during his stay in Missolonghi in 1824, he had to abandon an expedition he had planned against Lepanto, his disappointment having been due to the misconduct of a band of Suliotes whom he had taken into his pay, and who gave him so much trouble that he was constrained to dismiss them—an instance which shows the prosaic side of this half-civilized but interesting race. Their most remarkable exploit during the war of independence was their successful defence of Missolonghi in 1822-23. In a brilliant sortie, planned to surprise an advancing Turkish army, Bozzaris was killed in the moment of victory—an incident which has been celebrated in Halleck's well-known poem. It is matter for regret that the land of the Suliotes has not been all included within the new northern boundary of Greece as fixed in 1881.

Stanza 14. *Freedom to the Franks.*—The "Franks," in the 5th century, conquered the Roman province of Gaul, and gave that country its modern name, France. Byron may have used the term here either as a general epithet for the people of western Europe, or as a poetical designation for the French people. The king of France at the time was Louis XVIII., but the reference in this line may be to the friendly relations subsisting, at the time of Byron's visit to Greece in 1809, between Napoleon Bonaparte and Ali Pacha, who was a treacherous foe to the Greeks. "Childe Harold," ii. 76 :

Will Gaul or Muscovite redress ye? No.

**Would break your shield.**—With this stanza compare “Childe Harold,” canto ii., stanzas 73-84, and also “The Giaour,” lines 1-163, in both of which passages the gloomy view taken by Byron of the political condition of Greece shows that he had not been able to appreciate rightly the character of the people as it shortly afterwards displayed itself during a long and severe struggle. As a matter of historical fact, moreover, that struggle was terminated by the interference of Great Britain, France, and Russia in 1827. The term “Latin” is here applied to France, and, perhaps, also to Italy.

**Stanza 15. Glorious black eyes shine.**—See Mason’s Grammar, 397, and Abbott’s Shakespearian Grammar, 349.

**To think such breasts.**—On this use of the infinitive see Mason’s Grammar, 196.

**Stanza 16. Sunium’s marbled steep.**—Compare Sophocles “Ajax,” 1217. “Sunium” was the ancient name of Cape Colonna, the southern extremity of Attica. It is a rocky promontory, nearly 300 feet high, and in ancient times was crowned with a splendid temple dedicated to Athena (Minerva). The columns of this temple, which are still in existence, are seen at a considerable distance by the traveller who approaches by either sea or land, and are the occasion at once of the modern name of the cape, and of the allusion in Byron’s epithet, “marbled steep.” Near this rock occurred the wreck of the *Britannia*, described in Falconer’s poem, “The Shipwreck.” The author, who was the second mate of the vessel, thus locates the scene of the catastrophe :

But now Athenian mountains they descry,  
And o’er the surge Colonna frowns on high.  
Beside the cape’s projecting verge is placed  
A range of columns long by time defaced ;  
First planted by devotion to sustain,  
In olden times, Tritonia’s sacred fane.

Athena was, according to one legend, born on Lake Tritonis, in Libya ; hence the name here given her.

**Save the waves and I.**—For the parsing of *save* and *I*, see Mason’s Grammar, 282. Compare Abbott’s Shakespearian Grammar, 118 ; and, for a different view, see Rushton’s Rules and Cautions, 482.

**Swan-like.**—The belief that the swan gives utterance to musical notes just before death is usually classed amongst poetic myths, but it seems to have some real foundation in natural history. Eрман, in his "Travels in Siberia," says: "This bird, when wounded, pours forth its last breath in notes most beautifully clear and sweet." It is said of the Iceland swan that its note resembles the violin, and that its music presages a thaw—a circumstance sufficient in itself to connect it in that country with pleasant associations. Poetry abounds with references to the alleged *ante-mortem* song of the swan. Compare with the allusion in the text the following, from one of Dr. Donne's poems:

"What is that, Mother?" "The swan, my love;  
He is floating down to his native grove.  
Death darkens his eye and unplumes his wings,  
Yet his sweetest song is the last he sings.  
Live so, my son, that when death shall come,  
Swan-like and sweet, it may waft thee home."

Drayton, in his "Baron's Wars," b. vi., has the following:

Bright Empress, yet be pleased to peruse  
The swan-like dirges of a dying man.

Shakespeare, as a matter of course, makes use of so poetical a fancy, and with great effect. In "King John, Act v., scene 7, *Prince Henry* says to his dying father, who has just been heard singing:

'Tis strange that death should sing.  
I am the cygnet to this pale, faint swan,  
Who chants a doleful hymn on his own death,  
And from the organ-pipe of frailty sings  
His soul and body to their lasting rest.

In the "Merchant of Venice," he makes *Portia* say, while *Bassanio* is choosing the casket:

Let music sound while he doth make his choice,  
Then, if he lose, he makes a swan-like end,  
Fading in music; that the comparison  
May stand more proper, my eye shall be the stream  
And watery death-bed for him.

In "Othello" he makes still more effective use of the idea when *Emilia*, at the point of death, compares *Desdemona*, as well as herself, to a dying swan. Referring to *Desdemona's* forebod-

ings and the plaintive old ballad which had so persistently recurred to her before her murder, *Emilia* says :

What did thy song bode, lady?  
Hark, canst thou hear me? I will play the swan,  
And die in music : "Willow, willow, willow."

In the "Rape of Lucrece" he has :

And now this pale swan in her watery nest  
Begins the sad dirge of her certain ending.

Pope, in the "Rape of the Lock," canto v., says :

Thus on Mæander's flowery margin lies  
The expiring swan, and as he sings, he dies.

Pope himself, in connection with these lines, has a reference to Ovid's "Heroides," vii. 1 :

Sic ubi fata vocant, udis abjectus in herbis,  
Ad vada Mæandri concinit albus olor.

For a highly poetical treatment of the same myth, see Tennyson's short piece entitled "The Dying Swan." Similar allusions are not uncommon in prose. For instance, Froude, in his essay on "The Book of Job," speaking of the Jewish prophets, says : "Finding themselves too late to save, and only, like Cassandra, despised and disregarded, their voices rise up singing the swan-song of a dying people."

A land of slaves, etc.—These lines are a fitting conclusion to what Lord Jeffrey called "this glorious ode on the aspirations of Greece after liberty."

#### HINTS FOR READING.

Stanza 1.—Line 1 : read the second half with increased force, especially on "Greece," with falling inflection on "Greece" in both instances. Read line 2 with great warmth, with emphasis on "Sappho." Read lines 5 and 6 with equal warmth ; emphasize "summer" and "except," but not "sun," as "summer," by the figure metonymy, anticipates "sun," and words or thoughts repeated do not take repeated emphasis. "But all—is set" should be read in deeper pitch and slower time.

Stanza 2.—Line 3 : emphasize "your." Line 4 : emphasize "bird," and increase the force on "alone." Lines 5 and 6 : a

slight emphasis on "west," and greater force on "Islands of ~~the~~ Blest," with rising inflection on "Blest."

Stanza 3.—Emphasis on "Marathon," line 1, and on "sea," line 2. Line 4: read with warmth increasing on "still be free." Line 5: emphasize "Persian's grave" with rising inflection, and read line 6 with indignant warmth and emphasis on "slave."

Stanza 4.—Emphasize "king," with pause, and "Salamis," "thousands," and "nations." Read "all were his" with force and orotund voice, and emphasize "his." Read lines 5 and 6 with force, but pause at "set"; then ask the question in deeper and more solemn tone, with emphasis on "where" and "they."

Stanza 5.—Line 1: emphasize "are" and "thou." Line 2: reduce the emphasis slightly on "country." Lines 3 and 4: do not regard the apocopè, but read "the heroic." Read the passage from "on" to "more" deeper, and with mournful expression, but throw fervor and indignation into lines 5 and 6.

Stanza 6.—Line 3: "shame" takes emphasis, not "patriot;" because, if he cannot wield the sword nor strike the lyre as a patriot, he at least feels the patriot's *shame* for his unworthiness. The expression is uttered as a rebuke to those who hear him, but who are sacrificing patriotism to pleasure. Line 6: read the first half indignantly, and the second tenderly, with emphasis on "blush" and "tear."

Stanza 7. — Lines 1 and 2: emphasize strongly "weep," "blush," and "bled," with rising inflection on the first two and falling on the third. Read the remainder of the verse with force and orotund quality and lofty expression; emphasize "three" and "new Thermopylæ."

Stanza 8. Read this verse with grandest solemnity, almost like a chant, and increase this quality in the quotation: read the second "we come" slower, but with more force than the first; emphasize "living" with falling inflection, and end "dumb" with a rising inflection.

Stanza 9.—Give rising inflection to "vain," reading the words with an expression of despair; emphasize "other;" the remainder of the verse should be read with an expression of bitter, mocking irony, mingled with scorn.

Stanza 10.—Line 1: emphasize “Pyrrhic,” and in line 2 “phalanx,” reading the line in a tone of indignant rebuke. Line 4: emphasize “nobler” and “manlier.” Line 5: emphasize “letters” with pause, and “Cadmus.” Line 6: read the question with indignant scorn; give emphasis to “think,” increase it with prolonged time and with rising inflection on “slave.”

Stanza 11.—Read the first three lines with reckless defiance. Line 4: emphasize “he” with falling inflection, prolonging the time, and, with rising inflection, “served;” then render “served Polycrates” slowly and rebukingly, with emphasis and feeling on “Polycrates.” Line 5: a rising circumflex on “tyrant,” as if he said, “a tyrant I admit, but,” and read the remainder with patriotic warmth; give emphasis to “masters” and “countrymen.”

Stanza 12.—Read this verse in the same spirit. Line 3: pause at “tyrant,” and emphasize “Miltiades.” Lines 4 and 5: prolong “oh!” and emphasize “another.” Line 6: emphasize “his,” but read all the line with force.

Stanzas 13, 14 and 15 are to be read with an expression of recklessness, as if mocking the revellers, but mingled with stern rebuke.

Stanza 16.—Begin this verse in sterner tones, and with mournful expression, but pass to indignation in line 5, and give that feeling the fullest force in line 6.

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Byron's greatness as well as his weakness lay in the fact that from boyhood battle was the breath of his being. To tell him not to fight was like telling Wordsworth not to reflect, or Shelley not to sing.—*Nichol*.

Byron, I alone place by my side. Walter Scott is nothing compared with him.—*Goethe*.

Art thou nothing other than a vulture, then, that fliest through the Universe seeking after something to eat, and shrieking dolefully because carrion enough is not given thee?—*Carlyle*.

The genius of Lord Byron is one of the most remarkable in our literature for originality, versatility, and energy.—*Angus*.

Of the work I have done, it becomes me not to speak, save only as it relates to the Satanic school, and its Coryphæus, the author of “Don Juan.” I have held up that school to public

detestation as enemies to the religion, the institutions, and the domestic morals of the country. I have given them a designation to which their leader and founder answers.—*Southey*.

Byron's poetry is great—great—it makes him truly great; he has not so much greatness in himself.—*Campbell*.

It is in "Don Juan" that the characteristic genius of Byron, with its wonderful powers to blend wit, scorn, and pathos, reached its highest development.—*Phillips*.

Ah! but I would rather have the fame of "Childe Harold" for three years than an immortality of "Don Juan."—*Countess Guiccioli*.

Every word has the stamp of immortality.—*Shelley*.

It has the variety of Shakespeare himself.—*Scott*.

It is a work full of soul, bitterly savage in its misanthropy, exquisitely delicate in its tenderness.—*Goethe*.

#### NO. XLV.—"UNTHOUGHTFULNESS."

DR. ARNOLD.

Thomas Arnold, D.D., for many years Head Master of Rugby School, was born in 1795 at West Cowes, Isle of Wight. At about twelve years of age he was sent to Winchester Public School. Four years later he was elected a scholar of Corpus Christi College, Oxford. In 1815 he was elected fellow of Oriel College. In this year and in 1817, he gained the Chancellor's prize for the two university essays, Latin and English. About ten years after graduation were spent in quiet and comparative obscurity at Laleham, where he occupied himself with preparing students for the university. Here he commenced his great literary work, the *History of Rome*.

He was appointed to the Head Mastership of Rugby in 1828. The system of public education which he perfected while here, will perpetuate his fame and influence so long as the work of Public School education is carried on in the English-speaking world.

To enter into a description of that system would require too much space for this brief note. Amongst its many excellencies, the method of *moral government* which he introduced and used with wonderful success is the crowning one. His great reliance was upon the *public opinion* of the school, and that opinion he moulded at the same time that he trusted it. "In the higher forms," says his "any attempt at further proof of an



assertion was immediately checked." "If you say so, that is quite enough; of course I believe your word." There grew up in consequence a general feeling that it was a shame to tell Arnold a lie—"he always believes one." The fact is very familiar, but it is invaluable in its suggestiveness to teachers, or those about to become teachers. In politics Dr. Arnold was an active but broad-minded Whig. In the church too he was distinguished for the breadth and liberality of his views. He was for a short time on the Senate of London University. In the year 1842, he was appointed to the Regius Professorship of Modern History at Oxford, but his sudden death from heart disease cut short his labors and prospects in the summer of that year.

Every teacher should read the *Life and Correspondence of Arnold*.

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Page 227.—This lesson requires little in the way of note or comment for its elucidation, though there is much, both in the thoughts themselves, and in the mode of their presentation, which is worthy of close and careful study. It may be well to call attention to a few rhetorical points by way of suggestion.

**The state of spiritual folly.**—To tie ourselves down by rigid rhetorical rules, is not the best way in which to develop freedom, force, or individuality, in thinking or in style. Yet, there are certain principles easily deducible from the practice of the best speakers and writers which are worthy of attention. One of these is that the opening sentence of an address or essay, should ordinarily be terse and pointed, and should be made, if possible, to embody an important statement calculated to fix the attention at once, and to give the key note of the train of thought which is to follow. Note how effectively this is done in the opening sentence of this lecture.

**And the opposite belief.**—Study carefully the important distinction made in this sentence, and the admirable chain of reasoning by which it is supported in the rest of the paragraph. It will well repay the student to analyze this lecture. paragraph by paragraph, and to write out the analysis, giving first the leading thought or main proposition in each, and then, in his own

language, the arguments by which it is supported, or the subsidiary truths deduced from it.

Page 229. **He, then, who is a fool.**—There are at least three figures of speech, or common rhetorical devices, employed in this sentence. What are they?

Page 230. **There is another case.**—Every thoughtful teacher must recognize the character depicted in this paragraph—the boy or girl of good parts, some cleverness, and no glaring vices, but whose individuality is weak, and whose influence is small because he or she is, as we sometimes say, without back-bone—morally invertebrate. Notice the variety of expressions used to delineate this character, and the prevalence of antithesis in the structure of the sentences. Study carefully and make up your mind whether the expansion is a blemish or a merit. Are the repetitions tautological, or are they rhetorically defensible?

Page 231. **Have no great appetite.**—This incidental use of the word *appetite* suggests, apparently, an analogy which catches Dr. Arnold's fancy and which he carefully unfolds, without unpleasantly obtruding it, to the end of the paragraph. The laws of the metaphor are observed throughout. There is no mixture or incongruity, and the illustrations drawn from the laws of the physical system are much more effective than they would have been if formally introduced by terms of comparison.

Page 232. **But the time and interest . . . this has been, etc.**—Can the use here of the singular form of the demonstrative be justified, or is it grammatically indefensible? Give reasons.

**That an unnatural and constant excitement.**—Note the several steps in this logical stairway, up to the conclusion "there can be no spiritual life;" also the clear and careful propositions which sum up the teaching of the lecture. It would be well to draw up both these in tabular, or, if the student has studied logic, in syllogistic form.

## LVI.—TO THE EVENING WIND.

BRYANT.

William Cullen Bryant was equally eminent as a poet and a publicist, and his long life afforded him an opportunity of exercising a highly beneficial influence on the intellectual and politi-

cal life of his day and country. He was born at Cummington, Mass., in 1794, and died at New York in 1878. Like Pope he "lisp'd in numbers," for his earliest poems were published when he was only ten years of age. At nineteen he wrote "Thanatopsis," and the unquestioned position that poem has, ever since its first publication in 1817, held in English literature, is sufficient proof of the precocity of the author's genius. After a partial college course and a brief career at the bar, he turned his attention to journalism. In 1826 he joined the staff of the New York *Evening Post*, of which he soon became the leading spirit, and which, during his connection with it, he raised to a very high position amongst American journals. From time to time he produced poems which added to his literary reputation both at home and abroad, and secured for him a warm reception on his first visit to Europe in 1844. Bryant has produced no work of great magnitude except his translations of the "Iliad" and the "Odyssey." His longest original poem, "The Ages," was written to be read before one of the "Greek letter" societies at Harvard College. His minor poems are full of beauty and feeling, and are justly popular wherever the English language is spoken. He retained the chief editorship of the *Evening Post* to the end of his life, but for some years before his death the position was almost a nominal one.—*Gage's Sixth Reader*.

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The charming simplicity of these verses is such as render any extended explanation or comment unnecessary and superfluous. Those who have ever dwelt on the shore of ocean or lake during the heat of summer and enjoyed the refreshing coolness of the evening sea-breeze, will best appreciate the sentiments of the poem. The cause of the regular alternation of the off-shore morning and on-shore evening breezes is easily understood. The temperature of the surface of the water is, for reasons which need not here be explained, much less variable than that of the surface of the land. Consequently the stratum of air in contact with the land becomes rarified by the heat of the latter during the day and rises, creating a vacuum into which the cooler atmosphere of the adjacent waters flows, creating the delightful sea-breeze. In the morning the process is reversed. The fact well illustrates

the beneficent effect of large bodies of water in modifying the temperature of the contiguous countries. The conception of the poem is truly poetical. The evening breeze is apostrophized as a beneficent spirit, sporting by day upon the bosom of the deep and wafting the white sails over its surface, and returning with night-fall to the shore, laden with refreshing and reviving influence for man and nature.

The stanza is the *Ottava Rima* (octuple rhyme) consisting of eight Iambic Pentameter or Heroic verses, the first six rhyming alternately, the last two in succession. The stanza is, as the name indicates, of Italian origin.

Stanza 1. **Wild blue waves.**—Account for “the coloring of the word-picture.” What kind of day must the poet have had in mind?

Stanza 2. **Languishing.**—With what does this word agree? Analyze the sentence.

**Gathering shade.**—Explain.

Stanza 3. **Curl the still waters.**—What waters do you understand to be designated?

**The strange deep harmonies.**—What are these harmonies—the rustling of the leaves, sighing of the wind through the branches, etc., or the songs of birds, or both? Give reasons.

**Where meekly bows the shutting flower.**—Justify the use of the words *bows* and *shutting*.

**Darkling waters.**—Darkling is a rare poetic word. Has the termination *ling* any diminutive force here?

Stanza 4.—The moistened curls.—Why *moistened*?

Stanza 5. **The circle . . . nature.**—These words contain a philosophical principle which is as old as Heraclitus, the ancient Greek philosopher who taught, more than twenty-three centuries ago, that it was in the very nature of things that they should be in a state of incessant transition, of infinite flowing. Modern science has thrown some light upon Nature's mode of working, but the circle of eternal change is still found to be as wide as the material universe. Evaporation and rain-fall, growth and decay, disintegration and reproduction, even the grand generalization of the conservation and equilibrium of force, are all but so many exemplifications of the great law which the poet here enunciates.

**Shall restore with sounds and scents.**—Can you justify this statement? Does Bryant probably mean it literally of both *sounds* and *scents*, or is the explanation so far as the former or both are concerned, to be found in the last two lines?

**Shall tell the homesick mariner.**—This allusion to the operation of the law of association of ideas is poetical and suggestive.

The student will not fail to notice the prevalence of words of one syllable and of Anglo-Saxon origin in the foregoing poem. It would be a profitable exercise to make a list of the latter.

Observe, too, how admirably the personification of the wind is kept up throughout the poem. In the second and third stanzas there is a series of double personifications. The vast inland is languishing for the grateful sound; the fainting earth is revived by the coming of the beneficent breeze, "God's blessing" breathed upon it; the "wide, old wood" is roused from his majestic rest, and summons from its innumerable boughs its strange, sweet harmonies; even the shutting flower meekly bows its head in silent greeting. Bryant has been well named the "Philosophical and Picturesque Poet."

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Bryant is generally regarded as the finest type of American poets. His poems are characterized by a close adherence to nature, a carefully polished versification, and naturalness of expression.—*Phillips*.

His poetry overflows with natural religion,—with what Wordsworth calls the "religion of the woods."—*Christopher North*.

The verses of Mr. Bryant (the best of the American poets) come as assuredly from the "will of English undefiled" as the finer compositions of Mr. Wordsworth.—*Retrospective Review*.

His name is classical in the literature of the language. Wherever English poetry is read and loved his poems are known by heart.—*G. S. Hillard*.

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## LVII.—"DEATH OF THE PROTECTOR."

CARLYLE.

The facts of the life and character of Thomas Carlyle have been so recently and so prominently before the public that it is unnecessary to recapitulate them here at any length. He was

born in 1795 in the village of Ecclefechan, Dumfriesshire, Scotland. His education was begun at the village school, continued at Annan Grammar School and completed, so far as completed at all, at Edinburgh University. He commenced study with a view to the Ministry of the Scottish Church. Soon adopting opinions which precluded him from this career, he taught school for a time at Kircaldy, and afterwards began the study of law, but finally gave himself to literature. He wrote extensively for encyclopædias, magazines, and reviews. He was the first to introduce Englishmen to the mines of philosophical and speculative wealth embedded in the modern German literature. Under the touch of his master hand, the images of Schiller, Fichte, Jean Paul Richter, and other great modern thinkers, started into life before the British reading public. His lectures and books on History, Literature, Philosophy, and Biography, are too numerous to be even enumerated here. They were all aglow with the fiery energy of expression, often intensified almost to fierceness, which marks his style throughout and sets him as a writer in a class by himself, apart from all the categories. In his "Latter-day Pamphlets," which appeared in 1850, he almost surpassed himself in sardonic fierceness and fury. "The French Revolution," and the "History of Frederic the Great," are both magnificent, though very different in kind. Critics are divided in opinion as to which of his productions will go down to future ages as his masterpiece. The choice oscillates especially between two, "Sartor Resartus" ("The Tailor Done Over," the title of an old Scottish song), and that work from which the extract is taken, "Oliver Cromwell's Letters and Speeches, with Elucidations and a Connecting Narrative." The two works are so different in kind as scarcely to afford ground for comparison. The first, "an indescribable mixture of the sublime and the grotesque," like many another immortal work, had to seek long and far for a publisher. The second displays marvellous research and is considered a triumphant vindication of the Protector's character. Carlyle died in 1881, leaving Fronde as his literary executor. The manner in which the latter discharged, or as many would think betrayed, this trust, gave rise to much discussion. His publication of the contents of

private letters and diaries, some of them exhibiting Carlyle's domestic and social qualities in a very unamiable light, and above all, his giving to the world material of this kind which, as has lately appeared, he was strictly enjoined not to publish, have exposed him to deservedly severe criticism.

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**Page 274. What we call ended.**—Note the suggestiveness of this expression. They have not really ended. There is no such thing as an absolute end of the speakings and actings and strugglings of such a man. Their influence is perpetual.

**Victorious after struggle.**—The reference is to the conspicuous part taken in the Battle of the Dunes, or Sandhills, by Cromwell's Puritan contingent—"the immortal six thousand,"—of the French army, and the capture which followed of the long coveted town of Dunkirk, by the Cromwellian force under the command of Lockhart.

**Three score and ten years.**—See Ps. xc., 10.

**Would have given another history.**—The truth and force of this remark are obvious. It would be difficult to over-estimate what would have been, in all probability, the effect upon England's future of another ten years of Cromwell's protectorate.

**It was not to be so.**—These are not simply the words of one who is wise after the event. They are the outcome, we cannot doubt, of that strong belief in predetermining and over-ruling destiny which was one of the elements of strength in Carlyle's character, as it has been in the characters of so many of the men who have wrought as great moral forces in the world.

**Often indisposed.**—That is strictly he, not his health, was often indisposed. Carlyle's abruptness of expression and contempt for the niceties of syntax were a part of himself, and should not be imitated. His style is full of irregularities, especially those grammatical irregularities which rhetoricians dignify by the use of such terms as *anacoluthon*, *asyndeton* and *ellipsis*.

**Like a tower.**—Cf. preceding note, and complete the expression.

**Page 275. Manzinis and Ducs de Crequi.**—Ambassadors who came in splendor across the Channel to congratulate "the most invincible of Sovereigns," on his great victories.

**Hampton Court.**—The Palace in this court was long a royal residence, and was occasionally occupied by Cromwell. The original palace was erected by Cardinal Wolsey, and was enlarged by Henry VIII. The gardens in connection with the palace cover 44 acres. They were laid out by William III., and contain amongst other curious features a “maze,” or labyrinth. The palace underwent extensive repairs five or six years ago, and though Windsor Castle has superseded it as a residence of Royalty, it is still usually occupied by persons of rank.

Of much deeper and quite opposite interest.—This is a fine dramatic touch, setting as it does the splendors of public pageants beside the quiet and gloom of the death-chamber.

**Pale death knocking there.**—Cf. Hor. Odes, I., IV., 13:

*Pallida Mors æquo pulsat pede pauperum tabernas  
Regumque turres.*

**Anxious husband.**—Claypole. He became “Master of the Horse” to Oliver, sat in Parliament, etc.

**Anxious weeping sisters.**—In the first vol. of the work, Carlyle gives in a brief note, a list of Cromwell’s children, with a short account of each. Their names in the order of age were Robert, Oliver, Bridget, Richard, Henry, Elizabeth (Lady Claypole) James, Mary, Frances, in all five sons and four daughters, of whom three sons and all the daughters came to maturity. There would be thus three sisters to weep beside Elizabeth’s death-bed.

**Frances weeping anew.**—Frances the youngest daughter, had married a Mr. Rich, grandson of the Earl of Warwick, in November, 1657. Her husband died three months after, so that she had now been for a few months in widow’s weeds.

**Be still, my child.**—These sentiments so beautiful, so touching, so much in that Scriptural language which was almost Cromwell’s vernacular, derive additional impressiveness from the abrupt manner in which they are introduced. They are not formally put into Cromwell’s mouth; the author does not say, “His Highness probably reasoned somewhat like this.” The words are set down and we are left to judge whether they suit the character and the situation.

**In the same dark days.**—A couple of paragraphs quoted from Harvey are here omitted. They describe Cromwell’s sickness as



commencing before Lady Elizabeth's death, and a scene at the court a few days after it, in which Cromwell has "an honorable and godly person" read Philippians iv., from which he derived comfort.

**George Fox**—The founder of the Society of Friends, or "Quakers." He was at an early age apprenticed to a shoemaker, but when about 19 his religious impressions became so vivid that he believed himself called to a special Divine mission, and finally gave himself to the work of an itinerant religious reformer. Fox suffered much persecution for his religious opinions, but Cromwell, after an interview, pronounced his doctrines and character irreproachable, and took his part in the struggle with his Puritan antagonists. Fox's peculiar doctrines as to the "inner light," etc., need not be here discussed.

Page 276. **Hacker's men**.—Col. Hacker was one of the three colonels to whom the warrant for the execution of Charles I. was sent.

**Mews**—(Fr. *muer*, from Lat. *muto* to exchange. Hence to shed, as feathers, to moult.) The royal stables.

On the north side of Charing Cross stand the royal stables, called, from the original use of the building on their site, *The Mews*; having been used for keeping the King's falcons, at least from the time of Richard II.—*Pennant*.

Or in favor of him, **George**.—These fine thoughts, true, we may believe, in their application to Cromwell, seem doubly appropriate as addressed to George Fox, who professed to have been enlisted by the same great Commander-in-Chief, and to live in constant view of the next life.

**In the hollow of the tree**.—Marsh, in his *Life of George Fox*, tells us that he passed the early part of the year 1647 "wandering about through various counties, a stranger upon earth; secluding himself in solitary places, fasting often, and often sitting in hollow trees with his Bible until night came; and not unfrequently passing whole nights mournfully in these retired places."

**Clad permanently in leather**.—In the early part of his itinerant career, Fox wore nothing but a leathern doublet, of his own manufacture. He seems to have done this not from any religious notion, but simply as a matter of convenience. By the word *per-*

*manently* Carlyle refers probably to the durability of the material.

**Against thee and me.**—His death may bring loss to others, not to himself.

**Nell-Gwynne, Defender**—In allusion to King Charles II., who like all other monarchs of England, was styled “Defender of the Faith,” and his notorious mistress.

**All-victorious cant.**—This is thoroughly Carlylean. In his eyes the age we live in is an age of show, and its religious professions, *cant*.

**Page 277. Worsening.**—An expressive word, rare in modern English, but used by George Eliot, Gladstone and other good writers.

**Tertian.**—Returning every third day.

**Harvey.**—This chronicler, from whose account Carlyle quotes, was a Groom of the Bed-chamber who attended the Protector in his last illness.

**Prayers abundantly, etc.**—Notice the want of predicates in this and the following sentence of the old Puritan writer. These sentences seem to be grammatically connected with the preceding one, though not so punctuated. The terseness adds strength, and it is easy to supply the ellipses. A similar syntactical incompleteness characterizes the next paragraph, and many others of Carlyle himself. So long as his meaning was clear, he scorned to add words that he deemed unnecessary, save for form’s sake.

**Owen, Goodwin, Sterry.**—Prominent Puritans of the day.

**Whitehall.**—The Chapel of the Royal Palace.

**Page 278. Strange enough to us.**—Such prayers, real soul-wrestlings, Carlyle thinks have become strange, and their language obsolete, in these degenerate days.

**Human wishes, risen to be transcendent.**—What is Carlyle’s idea here? Does he mean to imply that the petitioners were wrong in allowing what were, after all, their human wishes for Cromwell’s recovery to become transcendent, rising above their submission to the Divine Will, and so contravening the true spirit of prayer, whose embodiment must ever be “Thy will be done?”

**Authentic.**—Note the repeated and accurate use of this word. Distinguish between *authentic* and *genuine*.

**And of English Puritanism.**—In what sense and to what extent was the exit of Cromwell that of English Puritanism?

**Thurloe.**—Cromwell's private secretary.

**Richard.**—Sketch briefly the character and history of Richard Cromwell.

**One does not know.**—Does not know what? That Richard's was the name written in the paper, or that it might have been a good name had ten years more been granted? The meaning is not clear; perhaps Carlyle means the statement to be a general one, including both those ideas.

**Fleetwood.**—One of Cromwell's military officers.

**Page 279.** Since the victories of Dunbar and Worcester.—At Dunbar, on the 3rd September, 1650, Cromwell had defeated the Scottish army under Leslie, and on the same day of the following year, he had gained the decisive victory over King Charles, at Worcester.

**Page 280.**—Friday, 3rd September. It was a somewhat singular coincidence that Cromwell's death should have occurred on the anniversary of his great victories.

**Fauconberg.**—Lord Fauconberg, husband of Cromwell's third daughter, Mary. Cromwell elsewhere describes him as "a brilliant, ingenuous and hopeful young man."

**Revolutions of Eighty-eight.**—The revolution of 1688, resulting in the deposition of James II., and the crowning of William and Mary, marking as it did the enthronement of Constitutionalism in England, was one of the fruits of the seed sown by Cromwell.

**Star-Chambers.**—The English court of the Star-chamber is said to have been so called from the circumstance that the roof of the Council-chamber of the palace of Westminster where it met, was decorated with gilt stars. The court seems to have originated in very early times, and at first probably consisted of the King's Council acting in a judicial capacity. The powers of the tribunal were curtailed and its composition modified at various periods. The proceedings of the Star-chamber had always been viewed with more or less distrust by the Commons, but it was during the reign of Charles I. that it made itself odious by

its high-handed iniquities. The student might write a short sketch of the tyrannical proceedings which led to its abolition.

**Branding-irons.**—Ear-slittings, branding with hot irons, and other mutilations and tortures were common Star-chamber inflictions during the Tudor and Stuart periods.

**All-hallowtide.**—The time of the celebration of the festival of All-Saints, November 1st.

**Oliver's works** do follow him.—The student will do well to study this paragraph and the following carefully, both for the weight of their compressed thought and the power of their terseness and vehement expression. A volume of combined history and philosophy is condensed in them. The passage is a fine example of Carlyle's best style.

**Puritanism without its king, is kingless.**—This, which sounds at first like what the logicians call an *identical* proposition, is in reality a fine play upon words, and enunciates both a subtle thought and a broad historical truth.

**The old disowned defender.**—That is, a king of the old style, who will be a defender of the High church, not Puritan, faith.

**Hypocrisis.**—A Latinized form of the Greek ὑπόκρισις. The word originally signified the playing of a part upon the stage: hence its derivative meaning, as in our own *hypocrisy*. Carlyle, it will be seen, uses it with a double reference. In his intense and exaggerated conception all religious observances, since the decay of Puritanism, are hypocrisy, in both the Greek and the English sense of the word.

**Mewing her mighty youth.**—See note on *Mews*, *ante*. “Me-thinks I see her as an eagle *mewing* her mighty youth, and kindling her undazzled eyes at the full midday beam.”—*Milton*.

**Genius.**—Conceived by the ancients as a spirit, or tutelary deity, presiding over the destinies of an individual, place, or nation, and representing or symbolizing his or its essential character.

**Intent on provender and a whole skin.**—This sarcasm recalls the French taunt, that the English are “a nation of shopkeepers.” That the nation and her rulers do not revel in battles by sea and by land as in past centuries, is one of the best indications of true progress. That her sons are not poltroons has been proved on too many bloody fields even in this century.

**Church-tippets, King-cloaks.**—Carlyle despises all church millinery and royal pageants as heartily as the veriest Puritan of Cromwellian days.

Page 232. **A posteriori.**—A logical term denoting reasoning or proof derived from a view of consequences; opposed to *a priori*, from first principles.

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Mark carefully the pronunciation and give the meaning and derivation of the following words:—*manifold, refractory, symptoms, obsolete, annihilating, anarchic, inevitable, terrene, ingenuous.*

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The following are a few critical opinions upon the work from which the foregoing extract is taken:

Carlyle's great historical work, "Oliver Cromwell's Letters and Speeches," appeared in 1845, and secured for him the recognized honor of having "cleared away the rubbish that two centuries had accumulated round the memory of Cromwell."—*Quoted in Phillips' English Literature.*

The research displayed in this book is something marvellous, but the author has been nobly rewarded for his toil, inasmuch as his vindication of the Protector's character is most triumphant. To Carlyle has thus fallen the unspeakable honor of replacing in the Pantheon of English History, the statue of England's greatest ruler.—*Chambers' Encyclopædia.*

That introduction of German thought which began in the early years of the nineteenth century, under Coleridge, has been continued by all subsequent English thinkers. Notably Thomas Carlyle, whose thorough knowledge of the language, literature and philosophy of that country, as well as his peculiar Teutonic temperament, has rendered him a most skilful interpreter of its mind. Carlyle's genius was more German than English; he called himself "a bemired aurochs or urns of the German woods." Goethe was his intellectual god.—*Phillips.*

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## NO. LIX.—WATERLOO.

CHARLES JAMES LEVER.

Charles James Lever, M.D., was born in Dublin in 1806, and educated at Trinity College in that city. He afterwards took a degree at Göttingen. He studied medicine and practiced his profession with great success in the north of Ireland during the

ravages of cholera in 1832. He subsequently filled for three years the post of Physician to the British Embassy at Brussels. In 1842 he was appointed editor of the Dublin University Magazine. Three years later he resigned this position and removed to Florence, though he still continued to write for the famous magazine which had been under his superintendence. He was, in 1858, appointed vice-consul at Spezzia, and was transferred to Trieste in 1867. He died in the latter city in 1872. Lever's brilliant career as a novelist commenced with the publication of *Harry Lorrequer*. He was a very prolific writer of fiction, and it would require considerable space to give even the titles of the novels, numbering a score or more, which he published over his own name, to say nothing of many whose authorship was not acknowledged. Some of his best known are *Charles O'Malley*, *Tom Burke*, *Roland Cashel*, *The Dodd Family Abroad*, *Davenport Dunn*, etc. His books, especially the earlier ones, are noted for the dashing jollity of the characters, and the intense spirit and frolic of his sketches and incidents, which were such as to overcome the gravity of even the sternest critics and elicit their hearty commendations. The extract is, of course, but a detached bit of the narrative of which it forms a part, but the connection with what precedes it is sufficiently apparent. The scene is laid on the eve of the Battle of Waterloo. The selection is worthy of study as an admirably graphic description of one of the greatest events in history.

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Page 284. "This is the officer," etc.—The student may reduce this to grammatical English by placing the preposition before the relative, and replacing the latter with the objective case of *who*. At the same time he will do well to observe how stiff and awkward the sentence is in the amended form, and to note that, in colloquial speech at least, the genius of the language persists in placing the preposition after the relative it governs.

*Aid-de-camp* (*ād'-de-kōng*), plur. *aides-de-camp*.

The handsome features, etc.—Note how informally and skilfully the characters are introduced in this short paragraph, and how much information is compressed within its four or five lines.

**Debouching** (*de-hoosh'-ing*).—To *debouch* is to march out of a narrow or confined place into an open one.

Page 285. **Slight circuitous**.—*Slightly* is evidently the word wanted. It would almost seem that *slight* must be a typographical error.

**Tumbrils**.—The *tumbril* was a two-wheeled cart used in connection with an army for conveying cartridges, tools, etc.

**Dragoons**.—Distinguish between *dragoons* and *cavalry*.

**Death and carnage**.—Does the order constitute a climax or the opposite?

**Cuirassiers** (*kue-ras-sēr'*).—The *cuirass* consisted of two concave iron plates fitted to cover respectively the chest and the back, from neck to waist. The cuirass was originally, as the word by its derivation (*corium*, Fr. *cuir*) implies, made of leather, but at a later period iron was substituted.

**Chevaux-de-frise** (*shev'-o-de-frēz*).—Plural. The singular is *cheval-de-frise*, and denotes a piece of timber penetrated in different directions with wooden spikes, five or six feet in length and pointed with iron. They were used to defend a passage, stop a breach in a wall, etc. The use of the singular article here with the plural noun is, to say the least, peculiar. It arose, perhaps, not so much from inadvertency, as from the author's conception of a combination of parts into a continuous and prolonged whole.

**Best blood of Britain**.—*Blood* for those in whose veins the blood flowed. What is the figure?

**Mitraille**.—Grape or canister shot, *i. e.*, a number of small balls enclosed in a case fitted to the cannon.

**Filled up like magic**.—Criticise this use of the word *like*. What are the two terms of the comparison? The expression lacks precision. Replace it with a better.

**Bristling files**.—Why *bristling*? Explain.

**Rattled upon them**.—The pronoun *them* is twice used in this sentence. To whom does it refer? Is the construction faulty, and, if so, in what respect?

Men and horses rolled, etc.—This paragraph, as in fact the whole extract, affords an admirable example of descriptive word-painting. Let the student note how clearly the successive scenes and incidents stand out to view. Each sentence contains a distinct picture. The heaped up barricade; the British commander-in-chief, on the rising ground, surrounded by his staff; Ney's columns advancing in the valley; the advance of the cuirassiers; the British line standing firm with projecting bayonets; the terrific charge; the volley from the British square; the fall and confused struggling of the wounded cuirassiers, etc., form a succession of pictures set forth so clearly that the whole terrible scene seems to pass before the eye of the reader as in a panorama.

Page 285. *Hussar* (*huz-zar'*, *u* as in *rule*, *a* as in *far*).—This word is of Hungarian origin, and originally denoted a Hungarian or Polish horse-soldier, but came to be used, as here, to denote light as distinguished from fully equipped or heavy cavalry.

The incident of the Belgian regiment, as here related, serves the three-fold purpose of illustrating the watchfulness of the Duke of Wellington, whose notice nothing could escape; his quiet manner and apparent coolness, which were no doubt but the result of the intensest emotion under the control of an iron will, and the contrast between the punctilious adherence of the Belgian commander to military rule and the unconquerable obstinacy of the British commander and troops, neither of whom quailed at any odds or knew when they ought, by all military precedent, to have been beaten. The Duke ordered the Belgian regiment off the field for fear their example might be contagious.

In what part of the field, etc.—It would conduce much to the interest of the lesson and the clear understanding of the description, if the teacher, having studied the geography of the battle field, should sketch on the black-board the relative positions of the points named and of the chief British and French leaders. The great decisive movements of the two armies could thus be portrayed to the eyes of the pupil.

Page 287. *Brigade*.—Define and distinguish *regiment*, *brigade*, *squadron*.



**Swept past.**—Much of the life and effect of such a word-picturing as that of the lesson depends upon the apt choice of telling words ; note, *e.g.*, on pages 286 and 287, the following : *defile, poured, swept, sword-arm, flew, dashed, thunder-bolt*. Let any of these be replaced by less figurative and more commonplace words expressing the same general ideas, and observe how the spirit will be taken out of the description.

**As the tall corn.**—A striking and effective, though perhaps scarcely original, simile.

**Steel-clad.**—Explain.

**Nervous.**—Note and distinguish the double and almost contrasted senses in which this word is used.

Page 288. **Repulsed, disordered, broken.**—Show that these words are not tautological, and that, as arranged, they constitute a climax.

**Deployed into line, etc.**—The practice of military drill in many schools will greatly aid the students in understanding the military terms used in the lesson, which it will be desirable for them, in any case, to understand and explain.

• **Austerlitz.**—*Ows'-ter-lits*.

**Marengo.**—*Mä-rén'-go*.

**Wagram.**—*Wä-gram*, or *Vä-gram*.

**Incessant charges.**—It will form a good exercise again to have the student collate and criticise the abounding epithets in this glowing paragraph, giving his opinion, with reasons, with regard to the effect of each, and the extent to which it adds to or detracts from the general effect of the description. Take for example the following:—*Incessant, devastating, unflinching, veteran, blood-stained, whirlwind, swoop, infuriated, pent-up, unrelenting*, etc.

**But the word was not, etc.**—Can the student discover any rhetorical slip or incongruity in this sentence? A word may be said, with good metaphorical effect, to *undam a torrent*, but scarcely to *beir down with unre'enting vengeance upon the enemy's columns*. The writer evidently meant to represent the torrent,

not the word, as bearing down, but through haste or carelessness has failed to say so.

**La Haye Sainte.**—*Lă-ăy-sént*.

**Hougoumont** (*How'-gou-mont*).—A farm-house near the village of Waterloo, and about nine miles S.S.E. of Brussels.

**Chateau.**—*Shă-to'*.

**The entire of the army.**—*Length, extent*, or some such word is probably omitted. The writer would scarcely use *entire* as a noun.

Page 289. **Planchenoit.**—*Plă'n-she-nöă'*.

**Papelotte.**—*Pă'-pe-lôt'*.

**Piercing him through the centre.**—Note the skilfully chosen verbs in this and the following sentences. All are not, however, equally well chosen. Let the student try to substitute a synonyme for *piercing*, *launch*, *pour down*, *send forth*, *feed*;—also for the words *avalanche*, *crashing*, *iron storm*, *unslaked*, *onslaught*, *badge*. Which of them seem inferior in force and suggestiveness?

Page 290. **Vive l'Empereur.**—*Vêv'-lăn-prur'*.

**Din and crash.**—Do these words seem equally appropriate and forcible?

**Grouchy.**—*Groð-shê'*.

**Deemed his star could set that.**—What is the antecedent of *that*? Reconstruct the sentence so as to avoid the ambiguity.

**Laboring at.**—Why did Lever choose this word? Do you see any special force in it?

**An awful, a dreadful moment.**—These adjectives are evidently meant to form a climax. Do they, in your opinion, do so?

**They made but little progress.**—To whom or what does the pronoun refer? Grammatically, of course, to *common*; but this can hardly be the meaning, else *progress* is strangely used. Another indication that Lever's work was not revised with sufficient care before publication.

Page 291. **Withering fire wasted and consumed them.**—Is this literal or metaphorical? If the latter, explain the metaphor.

**The artillery closes up.**—Why does the author suddenly adopt the present tense? What is the effect? Note also the asyndeton or omission of connecting words in this and succeeding paragraphs. What is its effect?

Page 292. **Confusion, panic.**—Here we have an unmistakable and effective climax. But in a later clause of the same sentence, *pell-mell*, *overwhelmed*, and *beaten* seem rather to make an anti-climax. The point is well worth the student's attention, for the use of a weaker or less expressive word after a stronger or more expressive one is a palpable rhetorical defeat, which any careful writer may avoid.

**Ney.**—*Nā*.

**Soult.**—*Soolt*.

**Bertrand.**—*Bā're-trän*.

**Gourgand.**—*Goōr-gō'*.

**Labedoyere.**—*Lā-be-döä-yāre'*.

**Cambroum.**—*Cā'm-bröun'*.

Page 293. **Bristling.**—Explain.

**No quailing look, no craven spirit.**—The attentive reader will be conscious of some discrepancy in these co-ordinate clauses. Analysis will show that the author has passed from *look*, an outward and visible effect, to *spirit*, an inward and invisible cause. As the reference is clearly to what the cavalry were able to see as they rode around the bristling square, there is a certain incongruity in the use of the word *spirit*. Let the student replace it with a more suitable one.

**A regiment of the Guards.**—Re-write this sentence so as to describe, without metaphor, the meaning to be conveyed.

Pronounce and define carefully the following words:—*Aid-de-camp*, *gorgeous*, *costume*, *debouch*, *circuitous*, *barricade*, *cuirassiers*, *defile*, *brigade*, *presage*, *hussar*, *squadron*, *manœuvre*, *devastate*, *veteran*, *chateau*, *oblique*, *pivoting*, *carnage*, *stratagem*, *decisive*, *avalanche*, *élite*, *coup-de-main*, *grenadier*, *tremendous*, *scathed*, *devastated*, *pell-mell*, *battalion*, *tarnished*, *craven*, *inextricable*, *regiment*.

## LXII.—DOCTOR ARNOLD AT RUGBY.

*ARTHUR PENRHYN STANLEY.*

Arthur Penrhyn Stanley, D.D., LL.D., Dean of Westminster, was born at Alderley, Cheshire, England, in 1815. He was the second son of Edward Stanley, Bishop of Norwich. His mother was a Welshwoman, and the Dean used to say if there was any brilliancy and vivacity in his family, he attributed it to the Celtic fire inherited from his Welsh mother. At the age of fourteen young Stanley entered the Rugby school, where he remained five years. He was a favorite pupil of Dr. Arnold, who treated him as a friend, and no doubt left upon his character the impress of his own breadth and liberality of thought. Stanley afterwards entered Balliol College, Oxford, where his course was most distinguished, he having won a first in classics, taken the Newlegate prize for an English poem, also, as a Fellow of University College, the Latin and English essay prizes and many in theological subjects. He was for twelve years tutor in University College, and subsequently held in succession the honorable posts of Select Preacher; Secretary of the Oxford University Commission; Canon of Canterbury; Regius Professor of Ecclesiastical History at Oxford; Canon of Christ Church, Honorary Chaplain to the Queen and Prince of Wales; and Deputy Clerk of the Closet. He declined the Archbishopric of Dublin, in 1863, and the following year was made Dean of Westminster, a position he held during the remainder of his life. In 1875 he was installed Lord Rector of the University of St. Andrew, and on that occasion delivered a most powerful address, which still lives in the public recollection. In 1876 his wife, a daughter of Lord Elgin, and an intimate friend of the Queen, was borne to the grave amid such manifestations of sorrow and such a profusion of panegyric as have rarely been equalled. Two years after this great bereavement, Dean Stanley visited the United States, where he was everywhere received with the respect due to his great genius, and the friendly warmth which was begotten of his well-known Christian liberality and catholicity. He died in 1881. The following, which were his last audible words, faithfully interpret the great object of the later years of his life: "I have

faithfully labored, amid many frailties and much weakness, to make Westminster Abbey the great centre of religious and national life in a truly liberal spirit." The "Life of Arnold," written in the maturity of his powers, is a model biography, "breathing," as has been well said, "in every chapter, the old Bugby spirit of protest against despotism, and deep sympathy with every phase of progress, and every movement to aid and elevate mankind."

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Page 350. Not performance, but promise.—A most valuable distinction which the student teacher will do well to ponder and develop more fully in his own language. The very essence of Arnold's management was not the enforcement of arbitrary law, but the strengthening of the traits of character which would make the boy a law unto himself, and lead him up to a true Christian manhood.

Page 351. He shrunk from pressing.—The principle laid down in this sentence is worthy of the most serious thought. Let the student who aims at becoming a teacher write his views upon the last half of it, in particular. Should the teacher shrink from enforcing a right action, because of a boy's inability, at his stage of moral development, to perform it from the right motive? Would the action be right if performed from any other motive? Give reasons, *pro* and *con*.

Failure of this trial.—Of what trial? Explain the meaning.

The neutral and undecided.—Dr. Arnold here admits the existence of great differences in the characters of boys when they come to school. Should all be subjected to the same temptations and influences, irrespective of those characters? Or should a different *regime* be adopted for those who are found to be neutral and indecisive? The question is a very important one for teachers. See Arnold's views in next paragraph.

Moral thoughtfulness. How do you define it? Can it be cultivated, and by what means?

Members with himself of the same great institution.—The headmaster who can get his pupils thoroughly imbued with the feeling, "this is *our* school," and he alone, has learned the secret of true discipline.

Denote caretully the pronunciation of *indecision*, *prematurely*, *implicit*, *exemplification*, *emergencies*, *amenable*, having special regard to the vowel sounds.

Define the meaning of each of the above.

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### LXIII.—THE RECONCILIATION.

THACKERAY.

William Makepeace Thackeray was born at Calcutta in 1811. His father, who was in the service of the East India Company, died when his son was but a child, leaving him an ample fortune. The son was sent to England and educated at the Charterhouse School and at Cambridge. He did not remain at the University long enough to take a degree. When about twenty he travelled over most of Europe, and studied at Paris and Rome with a view of becoming an artist. His drawings, though not without merit, failed to exhibit the genius of the true artist, and he wisely devoted himself to literature. His contributions to *Fraser's Magazine*, under the pseudonymns of Michael Angelo Titmarsh and George Fitz-Boodle, Esq., were numerous, consisting of tales, criticisms, sketches, etc. They were lively in style and not destitute of originality. The "Paris Sketch Book" and "Irish Sketch Book" were his earliest book ventures. On the establishment of *Punch*, in 1841, Thackeray became a regular and valued contributor. His "Snob Papers," "Prize Novelists," "Jeames's Diary," &c., and many lyrics and ballads appeared in *Punch*. These were illustrated with his own hand, as were his famous novels which followed. "Vanity Fair," his first and perhaps greatest novel, was declined by many publishers. Other society novels were "Pendennis," "The Newcomes," and "Philip." "Esmond" and "The Virginians" take the reader back to earlier days. By many "Esmond," from which the extract is taken, is considered Thackeray's most artistic and scholarly work. His lectures on "The Four Georges" are well known. He was the first editor of "The Cornhill Magazine," in which appeared some of his later novels and a series of charming essays, since collected under the title of "The Roundabout Papers." Thackeray was found dead in his bed at his house in Kensington, Palace Green, on the 24th of December, 1863.

Page 308. Mr. Tusher.—See introductory foot-note in Reader.

Page 309. Read from the eagle.—The *eagle* was a reading desk in the shape of an eagle with expanded wings.

An authoritative voice, and a great black periwig.—Note the amusing and unexpected bringing together of incongruous ideas. In this seems to be the essence of humor, or at least of many species of it. There is nothing unusual in speaking of a person as reading in an authoritative voice, and nothing very peculiar in speaking of him as reading in a periwig. It is the unexpected combination of the two that makes us smile. Distinguish *humor* from *wit*.

Point de Venise.—Venetian lace, a kind of costly hand-made laccu.

Vandyke, or *Vandyck*, or more correctly Van Dyck.—Sir Anthony, an illustrious Flemish painter, famous for his portraits and historical pieces. He died A. D. 1641.

Page 311. She gave him her hand.—The following paragraph is a fine example of Thackeray's best vein in description. The language is simple, the style easy and natural, and there is a mingled tenderness and pathos which charm and captivate.

Set-up.—Full of pride or self-esteem.

Minx.—This word is properly a contraction of *minikin*, which again is a diminutive of *minion*, a darling or favorite. *Minx* is often used in an uncomplimentary sense, to denote pertness, but here is evidently used playfully and approvingly. Note how true to nature the boy's manner and expressions.

Page 312. Dowager.—Properly a widow endowed, or having a settled income derived through her deceased husband. But in England the title is usually given as here to distinguish her from the wife of the heir to the estate of her deceased husband, bearing the same title.

Page 315. Non omnis moriar.—Hor. Od. III., 20, 6.

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## LXVII.—THE HANGING OF THE CRANE.

LONGFELLOW.

Henry Wadsworth Longfellow, the most generally popular of American poets, was born in Portland, Maine, in 1807. He was educated at Bowdoin College, where he graduated in 1825, and

he spent some three years in a European tour in order to fit himself for the Modern Language Chair in that institution. From 1829 to 1835 he held this position, and in the latter year he was appointed professor of *belles-lettres* in Harvard College. Again, before entering on his work, he spent some months in European travel, in order to fit himself the better for undertaking it successfully. His connection with Harvard endured till 1854, when he retired to devote himself to literature, and was succeeded by James Russell Lowell. From that year to his death, in 1882, he lived in quiet retirement at his home in Cambridge, near Boston, the monotony of his literary labors being broken only by the demands of social life and by visits to Europe. Longfellow's career of authorship began when he was an undergraduate of Bowdoin College. Some of his more important minor poems appeared during his incumbency of a chair in the same institution; but the great majority of them belong to the period of his Harvard professorship. To the latter belong also his "Spanish Student" and "Evangeline," while the first-fruits of his retirement were "The Song of Hiawatha," "Miles Standish," and "Tales of a Wayside Inn." His literary activity lasted almost unimpaired till 1878, but subsequently to that date he wrote comparatively little. Longfellow had little of the real epic or dramatic spirit. His plots were of the thinnest character, and he was as deficient in humor as he was in the objective faculty; but his poems are marked by a purity of sentiment, a felicity of diction, and a genuineness of pathos which ensure for them lasting popularity. This is especially true of his beautiful lyrics, some of which, as for example the "Psalm of Life," "Village Blacksmith," "Excelsior," and "The Builders," are more familiar to the masses than the productions of almost any other poet. His works reflect little of the storm and stress of turbulent American democracy, but they exhibit, in its most attractive form, the inner aspects of American domestic life.—*Gage's Sixth Reader*.

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The metre of this poem is, as will be seen, of two kinds. Each division consists of what may be called an introduction or prelude, and a description or vision. The introductory stanzas are regularly formed and consist in each case of six lines or verses. of



which the first five are Iambic Pentameters and the sixth an Iambic Trimeter, or verse of three Iambics. The descriptive stanzas are all Iambic Tetrameters, or verses of four Iambics, but are irregular as will be seen in respect to the place of the rhyme and the number of lines in the stanza.

**I. The hanging of the crane.**—The stove of the present day has well-nigh cast out the old-fashioned fireplace, with all the pleasant associations that cluster around it in the memories of our grandparents or great-grandparents. The crane of the old fireplace was a projecting iron rod or arm, in the shape of the crane for raising heavy weights with which everyone is familiar. It revolved freely in sockets by which its vertical shaft was attached to one side of the fireplace, while from the horizontal shaft were suspended pots, kettles, etc., over the blazing logs. When, in New England, a newly-married couple were about to commence house-keeping the relatives and friends used to accompany them to their new home and hang the crane with due formality and with much innocent mirth and jollity.

**Like a new star just sprung to birth.**—It seems probable that Longfellow in writing this line may have had in mind the "nebular hypothesis" of Laplace, according to which the so-called *nebulae*, or patches of indistinct light observed in the heavens, were supposed to be attenuated world-matter in process of condensation into stars which were being from time to time launched forth into space. Later observations with telescopes of higher power have resolved these so-called *nebulae* into clusters of stars already formed, and so destroyed the hypothesis so far as it was based upon the observation of these fancied aggregations of chaotic matter.

**II. More divine.**—Transpose the sentence so as to show the grammatical relation of these two words.

**Mine and thine—thine and mine.**—Note the significant inversion of the order of these words in the last line.

**Like a screen.**—What do you think of this simile? Does it add force to the idea or weaken it?

**And tell them tales.**—Criticise this sentence, favorably or unfavorably, according to your judgment of its effect upon the general description.

III. So in my fancy this.—Supply the ellipsis so as to complete the sentence and show its syntactical structure.

A little angel unaware.—See Heb. xviii., 2.

Drums on the table.—Note how simple the language and how true to life this description.

Celestial.—Distinguish between *celestial* and *heavenly*.

Consider well the guest.—Explain the force of these words in the connection.

In purple chambers of the morn.—It is not easy to determine exactly what idea this clause is intended to convey. *Purple* of itself would be suggestive of royal authority. It was amongst the ancients a badge of power and distinction and was always the color of the Roman imperial robes. But in connection with *chambers of the morn*, which would seem to mean the East, or land of sunrise, its force is not apparent. The allusion may be to some old or nursery legend representing new-born infants as coming from the East, or with the sunrise.

A conversation in his eyes.—This conception prettily and forcibly suggests the light as of unuttered thought which gleams in the eyes of a young child, but the word *conversation* does not seem happily chosen.

The golden silence of the Greek.—More than one of the famous Greeks is immortalized by silence. In the eleventh book of the *Odyssey* where Ulysses, interviewing the shades of the departed heroes in Hades, meets that of Ajax whose rival he had been in the upper world and whose death he had caused, addresses it, and, in the language of Addison, “makes his submission to him with a humility next to adoration,” the latter turns away “with dumb, sullen majesty, and such a silence as, to use the words of Longinus, had more greatness in it than anything he could have spoken.” Ulysses, himself, is said to have been the most eloquent and the most silent of men. The common proverb which Longfellow suggests, “speech is silver, silence gold,” is probably of German origin.

Fathomless.—This word seems to have been suggested by the simile of the sea which is to follow, but its appropriateness is not very apparent. The idea may be that the nurse’s movements and purposes are a fathomless mystery to the child.

**Like the sea.**—The simile is hardly a happy one. *Rustling* is hardly the term to describe any sound of the sea.

An allusion or comparison, whose fitness is not readily seen, must be regarded as a blemish.

**Canute.**—The Danish king of England about A.D. 1017-35. He effected the complete subjugation of the Anglo-Saxons, but his rule was nevertheless popular. One cannot but feel that the need of a word to rhyme with *absolute* had too much influence in the choice of the allusion.

**IV. A Princess from the Fairy Isles.**—*Fairy Isles* is a poetic variation from the more usual Fairy land.

**All cover'd and embower'd in curls.**—*Embower'd in curls* is pretty and appropriate, but *cover'd in curls* is open to criticism, grammatically and poetically.

**Ours.**—Explain the grammatical construction of this word.

**Limpid.**—Connected with Gr. *λάμπειν*, to shine. Hence clear, brightly transparent.

**Yet nothing see beyond the horizon of their bowls.**—This can scarcely be meant literally. In what sense does the poet probably intend it?

**V. As round a pebble.**—This is another simile which seems far-fetched.

**Garlanded.**—A happy metaphor suggesting, or suggested by, the simile which follows.

**Ariadne.**—Daughter of Minos, a mythical king of Crete. She was married first to Theseus, King of Athens, who deserted her at Naxos. Then she was found by Bacchus returning from India, who was captivated by her beauty, married her, and at her death gave her a place among the gods and suspended her wedding-crown as a constellation in the sky.

**Flutter awhile.**—This is a pretty metaphor, but it may be questioned whether its effect is not weakened by its expansion into the simile in the following lines.

**The van and front.**—Can you make any distinction between these words sufficient to defend the use of both here from the charge of tautology?

**Knight-errantry.**—Write an explanatory note in respect to the knights-errant of the middle-ages.

**Lyric muse.**—Which of the nine muses presided over lyrical poetry?

**The phantom with the beckoning hand.**—Such phantoms are common in the novels of an earlier period. Whether the poet had some particular legend in mind it is not very easy to determine.

**VI. Runs with a swifter current.**—An allusion to the familiar fact that the proportion of deaths rapidly increases after middle age is past.

**Like the magician's scroll.**—This simile seems open to the same criticism made in regard to several previous ones, of seeming too studied and ingenious. If the proper use of the simile is to illustrate by reference to something more obvious or familiar, these fail of their purpose.

**Brighter than the day.**—Criticise this description. Does it strike you as forcible?

**And hearts.**—A jewel can easily be conceived as shining in a *home*. Can you conceive it as shining in a *heart*?

**In Ceylon or in Zanzibar.**—Locate these places. Have they foreign trade or commerce which makes them likely to be visited by Americans?

**Cathay, (Ka-thá).**—An old name for China, said to have been introduced into Europe by Marco Polo, the celebrated Venetian traveller. It is corrupted from the Tartar *Khitai* (Ke-tī), that is, the country of the Khitans, who occupied the northern portions of the Empire at the period of the Mongol invasion.

**Thousands bleed to lift one hero into fame.**—Of how many of the world's battle-fields this is true.

**Anxious she bends.**—The picture drawn in this and following lines is touchingly suggestive. It would be worthy the brush of a Raphael or Michael Angelo.

**VII. After a day of cloud.**—The beauty and truthfulness to nature of this stanza cannot fail to strike any but the most matter-of-fact reader.

**Golden wedding-day.**—The fiftieth anniversary of the wedding day.

**Monarch of the Moon.**—Cf. Stanza III., line 10. "With face as round as is the Moon."

One charm of the foregoing poem the student should specially note, the rhythmical harmony and melody of the versification. Very many of the words chosen with poetic instinct are among the softest and most musical in the language. Note, for instance, the smoothness of flow and the prevalence of liquid sounds in such verses as "And tell them tales of land and sea," "In purple chambers of the morn," "Limpid as planets that emerge," etc.

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All of his (Longfellow's) works are eminently picturesque, and are characterized by elaborate, scholarly finish.—*Phillips*.

Some of his shorter Lyrics are almost perfect in idea and expression. His poetry is deficient in form but full of picturesqueness.—*Chambers' Encyclopædia*.

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#### LXIX.—"AS SHIPS, BECALMED AT EVE."

AR THUR HUGH CLOUGH.

Arthur Hugh Clough was born at Liverpool in 1816. He was a scion of an old Welsh family with a well-marked genealogy. When he was four years old his father emigrated to Charleston in South Carolina, and here he obtained his early education. After a residence abroad of several years he was brought back to England, and in 1829 entered Rugby, where he distinguished himself by his abilities and endeared himself to all by a singularly winning disposition. For a time he edited the *Rugby Magazine*, and was an adept in all athletic sports. In 1836 he entered Oxford, and at once became deeply interested in the Tractarian movement, then in its full tide. His university standing was not up to the expectations of his friends, but through the influence of Dr. Arnold and others he obtained a fellowship, after which he spent some years in the work of tuition. His connection with Oxford, however, became irksome to him on account of his growing doubts on religious questions, and though ill able to give up his emoluments, he resigned both his fellowship and his tutorship from a self-sacrificing sense of duty. For a short time he devoted himself to literature, publishing his first long poem, "The Bothie of Tober-na-Vuolich," in 1848. After spending two years in tutorial work in University Hall, London, he came

to America with the intention of devoting the rest of his life to literary work, but in 1853 he was appointed one of the examiners of the British Education Office, and this post he retained till his untimely death in 1861. His more important works are the one already mentioned and his "*Mari Magno*." His poems are not popular in the usual meaning of the term but they possess rare literary and philosophical merit.—*Gage's Sixth Reader*.

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The subjective element predominates in Clough's poetry, that is to say, it is largely the outcome and often the record of his own internal experiences and conflicts. It is very likely that the following may have had its origin in some incident in his own history, some divergence more or less wide in opinion, sympathy, or faith, from a cherished comrade. There are few who have extended experience of life to whom these touching lines will not suggest facts in their own history. Were it not for the comforting thoughts of the last two stanzas one of the saddest things in life would be the alienation of two souls which, having been for years in close companionship, seeming almost to think the same thoughts and feel the same feelings, find themselves, after a few years of independent thought and experience, widely separated from each other in their sentiments in regard to many of the most important questions touching life's duty and destiny. And yet few experiences are more common.

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The metre is very simple.—Iambic Tetrameter, alternate lines rhyming.

Stanza 1. As ships becalmed at eve, etc.—Any one who has ever made a voyage in a sailing vessel will have seen instances of the kind here referred to.

Grammatically it will be found somewhat difficult to apply the ordinary rules of Syntax to the long sentence which includes the first three stanzas. The *as* with which the poem opens, and which introduces the first two stanzas containing one side of the comparison, has its correlative in the *even so* of the third stanza, but these words are followed by an *aposiopesis*. The change, however, is but in form, the substance of the other side of the comparison being still given in the third and following stanzas.

**Becalmed at eve.**—Explain (a) the grammatical and (b) the logical relation of this clause to the other parts of the sentence. Does its position properly indicate these relations?

**Two towers of sail.**—Is *towers* subject or predicate nominative of *are desired*, or, if neither, what is its grammatical construction?

**Long leagues.**—In what case is the word *leagues*, and how explained? Is it an adjunct of subject or predicate?

**Stanza 2. Darkling hours.**—Explain grammatical construction.

**By each.**—Adjunct of what?

**Brief absence joined anew.**—In what sense, if in any, can *absence* be said to *join anew* those who have been separated by it?

Re-write these three stanzas, carefully transposing them into prose order and supplying all words absolutely necessary to express the meaning clearly.

**Stanza 4. Wist.**—Preterite of *to know*, or *to suppose*. This verb in its various forms was formerly in common use, as in the Bible, King James' translation, and by early writers. Now it is scarcely used except in poetry. Cf. *wit* an intransitive form apparently from the same root, used only in the infinitive *to wit*.

**What first with dawn appeared.**—*I. e.*, the divergence of their courses of thought and their gradual separation.

**Stanza 5. To veer.**—A nautical term, meaning to change the course of the vessel. Why does he pronounce it *vain*? Do you suppose the poet to imply that to *veer* is possible but vain, or that the attempt would be vain? Note the important metaphysical and moral question involved—that of our power to change our opinions.

**Brave barks.**—Distinguish *bark*, *barque* and *barge*.

**One compass guides.**—What do you understand the *one compass* to be? If both were guided by one compass how can the divergence be accounted for?

**Stanza 6. Blithe.**—Distinguish the two sounds of the digraph *th*. Which sound has it in this word?

**That earliest parting past.**—What is the construction of *parting*?

They join again.—What is the mood of the verb *join*? By what word determined? Express the same in prose form.

Stanza 7. Fare.—What is the meaning of *fare* here? Give other meanings and trace so far as you can the transitions.

#### LXXIV.—FROM "THE MILL ON THE FLOSS."

GEORGE ELIOT.

George Eliot is the *nom de plume* of one of the most talented of English novelists, Marian Evans. Like several other distinguished female writers she seems to have deemed that her chances of literary success would be impaired by the knowledge of her sex. So many women have of late years won the highest reputation as writers of fiction that whatever basis there may have been thirty or forty years since for the belief thus implied in the prejudice of the novel-reading public must have been pretty well removed. Marian, or Mary Anne, Evans was born at Griff, near Nuneaton, in 1820. Her education was begun at Coventry, where she studied music, French, German, Greek, and Latin. Later in life she added to her language acquisitions, Spanish and Hebrew. Her first literary work was a translation, in 1846, of Strauss's *Leben Jesu*. Five years later she settled in London as assistant to the editor of the *Westminster Review*. "The Scenes of Clerical Life," published in *Blackwood*, in 1854, was her first novel. Its merit was at once recognized. "Adam Bede," in 1858, and "The Mill on the Floss," in 1859, fully confirmed the high estimate already formed of the powers of the still unknown writer. By 1863, when "Romola," an historical novel dealing with Italian life, appeared, the guise of George Eliot had been pierced by the critics and Miss Evans was by many of the most competent assigned a place in the front rank of novelists. "Felix Holt," "Middlemarch," and "Daniel Deronda," which followed at intervals, the last in 1876, enhanced her already brilliant reputation. Miss E. was also a poet of no mean order, "The Spanish Gypsy," "Agatha," "Jubal," and "Armgart," being amongst her poetical productions. She herself is said to have preferred her poetry to her prose, a judgment in which she is probably alone amongst critics. Miss Evans was at least in strong sympathy



with the Positivists, though she does not obtrude her sceptical views upon her readers. She was for many years known as the wife of George Henry Lewes, who died in 1878. In 1880, she married Mr. J. W. Cross. In December of that year she died.

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Page 356. Maggie was trotting, etc.—How clearly the rural portrait set before our eyes in the words of this single sentence is outlined. Of the whole extract it may be said that there is little in it requiring explanation, but much that will repay study and analysis. The piece is a prose idyl, inimitable in its simple naturalness, its finished word-picturing, its touching mingling of humor and pathos. As the perfection of art is to conceal art, so the surpassing charm of such a bit of writing is seen in the impression it gives one at first reading that he could tell the story in the same style himself. But if any one, as he reads and re-reads attentively, does not realize that he is in the presence of genius of the highest order, does not feel that the finest chords of the thought-instrument are under the touch of a master hand, it is to be feared that criticism can do but little for such a mind in its dormant state. Those who are sensible of the charm of the description may be glad of a few suggestions intended as helps in the search for the hidden sources and elements of that charm.

By a peculiar gift.—Note the surprising choice of the word *gift*, and compare the definition of *humor* quoted in a previous extract.

Tom, indeed, was of opinion.—How true to nature is this feeling of conscious superiority, and patronizing condescension, on the part of the boy. One is not sure that the counterpart, the self-abasement of the sister, is quite so common.

Page 357. The round pool. How skilfully the elements of awe and mystery surrounding this pool are interwoven to heighten the general effect. Had the fishing been carried on in an ordinary stream, a considerable part of the effect would have been lost.

Maggie was frightened.—This little shadow-stroke in the picture is touchingly suggestive. Compare the sentence beginning "Maggie thought it would make a very nice heaven," a little further on.

Page 368. The mill with its booming.—Note here again with how few and simple words, yet with what distinctness, each natural object is limned and stands out to view, and how skilful is the touch that connects with each the hallowed and ineffaceable associations of childhood's happy days.

Eagre.—A rare word of local coloring, used here probably to denote the returning wave, which, in tidal rivers, during the highest or spring tides, flows back in a swiftly moving wall or bank over the surface of the water at its lowest ebb. In the Bay of Fundy this tidal wave, locally known as "the bore," rushing in at spring tides in a perpendicular wall of several feet in height, gives the intimation of the turn of the tide.

Christiana.—The allusion is of course to the second part of the *Pilgrim's Progress*. The name is skilfully introduced to intimate the character of the books with which Maggie would be most familiar.

Life did change.—This and the following paragraph are full of the spirit of poetry and of philosophy. Each sentence unfolds a beautiful thought, suggests a sweet association, or hints at a subtle and interesting law of our spiritual being.

Page 359. The mother tongue of the imagination.—A beautiful and suggestive metaphor.

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Indicate the exact pronunciation and meaning of *mischievous*, *mysterious*, *heightened*, *eagre*, *monotony*, *tropic*, *petaled*, *capricious*, *inextricable*, *wearied*.

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In intellectual vigor she (George Eliot) was unquestionably the greatest of her sex in any age or nation.—*Phillips' Literature*.

We cannot, as a story-teller, place her on as high a pedestal as Sir Walter Scott. . . . But in the description of the tragedy which underlies so much of human life, however quiet-seeming, in the subtle analysis of character, in the light touch which unravels the web of complex human motives, she seems to us absolutely unrivalled in our English tongue, except by him who is unrivalled in all the branches of his art—the mighty master Shakespeare.—*C. Kegan Paul*.

George Eliot's work is remarkable, not only for nobility of tone, wealth of pregnant suggestion and subtilty of insight, but for tenderness of feeling, keen sense of humor, delicacy of treatment, and width and variety of sympathy. Earnest purpose is everywhere dominant; but the lighter gifts of the novelist are used with grace and effect. The style is pure and forcible.—*Chambers' Encyclopædia*.

## LXXIX.—THE LORD OF BURLEIGH.

LORD TENNYSON.

Alfred Tennyson was born in 1809 in Somersby, Lincolnshire. His father was a clergyman and also somewhat of a poet and artist, and the family seems to have been a peculiarly gifted one. Arthur was educated at the Louth Grammar School and at Trinity College, Cambridge. In the latter his "Timbuctoo" gained the Chancellor's medal in 1829, as the English prize poem. His first literary venture was in a small volume of poems which he published in conjunction with his brother Charles when both were boys, entitled "Poems by Two Brothers." His first independent appearance as an author was in 1830 when a volume of "Poems, Chiefly Lyrical," announced to the discriminating public that a new poetic star of the first magnitude was on the horizon. In consequence, it is said, of the extravagant and injudicious praise with which certain critics greeted this effort, Professor Wilson took it upon himself to administer in *Blackwood's Magazine*, May, 1832, some trenchant and discriminating criticism and some good advice. The publication of "The Princess," the first of Tennyson's lengthy poems, in 1847, established his reputation as a poet of the highest order. In 1850, "In Memoriam," a tribute to the memory of his chosen Cambridge friend, Arthur Hallam, a son of the celebrated historian, appeared. In the opinion of many competent judges, "In Memoriam" ranks, not only as Tennyson's masterpiece, but as, in many respects, one of the noblest poems ever written in any language, and in some high qualities quite unique. "The Idylls of the King" saw the light in 1859 and at once took a foremost place amongst great English poems. It would be tedious and is unnecessary to recapitulate here even the titles of the numerous productions with which Tennyson has enriched English classical literature during nearly three score years. Some of his lighter pieces have been, it must be admitted, singularly trivial and ephemeral, but all his more important efforts continue, by universal consent, to hold an honored place among the best productions of the great British poets. Tennyson was made Poet Laureate in 1850, and in 1884 was raised to the Peerage as Baron Tennyson.

The metre of "The Lord of Burleigh" is Trochaic Tetrameter, though it will be observed that the alternate lines are often a syllable short—catalectic in a syllable. The reader will observe the remarkable conciseness of this poem. The substance of what might be elaborated into a three-volume novel is condensed into it. One scarcely knows whether to sympathize most deeply with the modest wife whose dream of love in a cottage is grandly dispelled and who, after years of patience, endurance and heroic effort, succumbs to the weight of duties and responsibilities for which she was not fitted by education and habit; or with the husband who, thinking to overwhelm the woman he truly loved with the rapture of a delightful disappointment, finds his well-meant deception has only placed her in a position where she is weighed down continually

"With the burden of an honor  
Unto which she was not born,"

and by which she is in a few years crushed into the grave. Those who have read Mrs. Oliphant's "What She Came Through" will not fail to note some features of similarity in plot up to a certain point. It does not necessarily follow that the novelist was indebted to the suggestiveness of the poem for the plan of her story. Both may have derived their inspiration from some common legend or tradition.

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Page 370. Gayly.--What is the more usual way of spelling? Which is preferable, and why?

**In the land.**—Up to this point the critic will not find a single weak, unnecessary, or ill-chosen word. This adverbial clause has a little the appearance of having been put in to fill out the line. The student will do well to notice, as one of the characteristic excellencies of Tennyson's poems, the rarity of weak or superfluous phrases. As a rule every clause and every word is full of meaning and exactly to the point. Longfellow's poetry is considered highly finished and artistic, but the contrast in this respect will not fail to strike the discerning reader.

**From deep thought.**—The reader can well imagine the tenor of that deep thought. How he should undeceive his wife, introduce her to his circle, etc.

**That loves him well.**—This relative sentence adds nothing to the picture or to our information, but even Homer sometimes nods.

Page 371. **O, but she will love him truly.**—These loving resolves but heighten the effect of the coming disillusion.

**In gentle murmur.**—The word *murmur* evidently would not have been chosen but for the rhyme.

**His spirit changed within.**—The nature of the change can be inferred from the context. Her cottage visions are dispelled at a stroke.

**Cheer'd her soul with love.**—The effect was no doubt very different from that he anticipated. Instead of watching her transports in the ecstasy of her delight, he finds himself called upon to sooth and cheer.

Page 372. **Strove against her weakness.**—There is a touch of genuine pathos in the picture given us in these two lines.

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Write sentences illustrating the meaning and use of each of the following words: *landscape, park, lodge, twain, armorial, bearings, consort.*

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# NO. LXXX.—“BREAK, BREAK, BREAK.”

LORD TENNYSON.

For biographical sketch see preceding lesson.

This little ode, like the lengthy *In Memoriam*, is a tribute to the memory of the poet's friend, Arthur Hallam.

**Stanza 1. Break, break, break.**—The dirge-like, despairing moan conveyed by the repetition of this long monosyllable can be better felt than described. It will be observed that the three long syllables correspond to and stand for an anapaestic trimeter, as in the first line of stanzas two and three. There is a species of onomatopœia not so much in the sound of the word itself, as in the solemn, monotonous repetition of the same dreary syllable, recalling as it does the steady, ceaseless, and, to the pensive and sorrowing mind, mournful dashing of the waves upon the cold, gray stones of the beach.

**Cold gray stones.**—What a world of loneliness and **pathos** is wrapped up in these three words. *Cold, gray, stone*, each is the symbol of an idea of dreariness peculiar to itself, but **all** combine to express a sadness unutterable and hopeless. Note again the effect of the three long monosyllabic sounds.

**And I would, etc.**—The idea suggested that the thoughts and memories awakened lie “too deep for utterance” may add somewhat to the pathos of the situation. Yet most readers will probably feel that there is a decided falling off in the second half of the stanza.

**O well for the fisherman's boy.**—The fisherman's boy and the sailor lad know nothing of the deep anguish of such a bereavement as that of the poet, consequently the breaking waves on the desolate coast bring to them no message of sorrow.

**The stately ships.**—Under other circumstances the stately ship moving over the waters “like a thing of life” would fill the poet's mind with a sense of beauty and joy. Now they cannot divert or repress the sense of bereavement.

**But O for the touch.**—Words would but mar the simple and pathetic perfection of these lines. They voice in simple, poetic Anglo-Saxon the universal longing of bereaved and aching hearts the wide world over.

**But the tender grace.**—Compare this beautiful and touching couplet with that ending the first stanza, criticised above. It would seem that the essence and culmination of all sorrow for the dead are concentrated in the knowledge that they will *never* come back to us.

## LXXXI.—THE REVENGE.

LORD TENNYSON.

The historical incident upon which this ballad is founded occurred in 1591. It is thus told in Knight's History of England, chapter LXXVII. :

“A squadron of seven ships was sent, under the command of Lord Thomas Howard, to intercept the Indian fleet on its return to Spain. But Philip was prepared, and he fitted out a force of fifty-five sail as an escort. The little English squadron fell in with this armament, and one of Howard's vessels became a Spanish prize. This was the first ship that Spain had taken from

England during the war. It was commanded by Sir Richard Grenville, the Vice-Admiral, and the memory of the unequal fight which this heroic captain sustained from three in the afternoon to daybreak the next morning long abided with the English sailor as one of his noblest examples of courage and resolution. Grenville was three times wounded during the action, in which he again and again repulsed the enemy, who constantly assailed him with fresh vessels. At length the good ship lay upon the waters like a log. Her captain proposed to blow her up, rather than surrender, but the majority of the crew compelled him to yield himself a prisoner. He died in a few days, and his last words were : " Here die I, Richard Grenville, with a joyful and a quiet mind ; for that I have ended my life as a true soldier ought to do, fighting for his country, queen, religion and honor."

The term *ballad* is of Italian origin (*ballata*) and originally denoted a dance-song (mid. Lat. *ballare*, or *balare* ; Gr. *βαλλίζειν*, to dance). In the twelfth century the Italians gave the name *ballads* to short, purely lyrical pieces, which generally had the sorrows of lovers for their subject. The word is now commonly applied to a species of minor epic ; a versified narrative in a simple, popular, and often rude style, of some heroic deed, or some tragic or touching event. The ballad is comparatively short, being confined to a single incident or series of connected incidents. It is generally adapted to be sung or accompanied by an instrument. The earliest ballads, as thus understood, are those of England and Scotland. They date back to about the fourteenth century. Of the popular ballads Scotland, or rather the border-land of Scotland and England, is considered to have produced the best examples, *e.g.*, Chevy Chase, etc. In recent days the ballad has been cultivated chiefly by the Germans, who have given it a more artificial development than any other people.

The standard metre of the ballad seems to be Iambic Hexameter, but the lines are very irregular. Not only are the common substitutes for the Iambics, such as the spondee, trochee, anapæst, and pyrrhic very freely introduced, but the length of the lines varies from three to seventeen or eighteen syllables. The recurrence of the rhyme is equally irregular. In both cases the irregularities are studied and artistic, the author having succeeded admirably in imitating both the form and the spirit of the old war ballads.

Page 373. Flores in the Azores.—*Flores* is one of the nine principal islands of the group. Locate the *Azores*.

Pinnace.—This word denotes either a ship's barge, intermediate between a launch and a cutter, propelled by six or eight oars, or a small schooner-rigged vessel, generally two-masted. It is here evidently the latter.

Gear.—Give the derivation and trace the connection between the different meanings of this word. What does it denote here?

Page 374. Ships of the line.—In the old nautical phraseology *ships of the line* were the larger war ships, carrying from fifty guns upwards, seventy-four being the most common. They were so called by way of distinction from the frigates, which were smaller, carrying from twenty to twenty-five guns, and which did not usually join the line of battle, but were employed as scouts and cruisers.

Inquisition dogs.—*The Inquisition*, or *Holy Office*, may be regarded as having had its origin in the "inquisitors" appointed by the emperors Theodosius and Justinian, in the 6th century, for the detection and punishment of heresy, but it was first organized as a permanent court under Pope Innocent IV., in 1248. Its chief management was at first in the hands of the Dominicans. Its functions as a civil and ecclesiastical court extended for a time to France, Germany, and Poland, but its great infamy in history is derived almost exclusively from its operations in Spain and Portugal, from the latter part of the fifteenth to the latter part of the seventeenth century. Its terrible and bloody work commenced under Torquemada in 1483 and was continued under Diego Deza, and other inquisitors-general. The Inquisition seems to have exercised the most absolute authority, the Popes themselves having in some cases striven ineffectually to control its arbitrary action, and moderate its terrible zeal. It is highly probable that the accounts which have come down to us of butcheries and other horrible atrocities perpetrated by it in the name of religion, are greatly exaggerated. The popular historian of the Inquisition, Llorente, affirms that under Torquemada alone nearly 9,000 so-called heretics were burned. But Roman Catholic writers loudly protest against such allegations as monstrous fabrications, and Protestant



writers of the more judicial type admit that Llorente was a violent partisan and that his statements are often contradictory. "Still, with all the deductions which it is possible to make, the working of the Inquisition in Spain, and in its dependencies even in the New World, involves an amount of cruelty which it is impossible to contemplate without horror." It should, however, in common justice be borne in mind that the Catholics were not alone in earlier and darker days in the use of torture and the stake for the suppression of heresy, and that even the most bigoted Catholics unanimously confess and repudiate the barbarities of the Spanish Inquisition. In the text Tennyson has well represented the intensity of horror and passionate hate with which the loyal British sailor regarded the "Inquisition dogs and the devildoms of Spain."

**Past away.**—Can you justify this spelling of *past* as the preterite of the verb?

**Till he melted like a cloud.**—Any one who has watched a fleet disappearing in the distance will not fail to appreciate this simile.

**Bideford in Devon.**—Bideford Bay is the chief indentation of the North coast of Devonshire, England.

**Huge sea-castles.**—Some of the Spanish war-ships were of immense size. At the battle of Trafalgar, Nelson's flagship was pitted against the *Santissima Trinidad*, a huge four-decker carrying 136 guns.

**Seville.**—The famous capital both political and commercial of the ancient Kingdom of Spain. Locate it.

**Don or devil.**—Note the conjunction of terms and compare note on the Inquisition above. Don was formerly applied only to Spanish noblemen. It is now used as a general title.

**Sheer into the heart.**—*Sheer* seems to mean either *quickly*, or *directly*, or *completely*. Probably the latter is the meaning here, as in Milton's

"Thrown by angry Jove  
Sheer o'er the crystal battlements."

**Page 375. Four galleons drew away.**—The Spanish *galleon* was a huge, four-decked, armed merchantman, used in war time for conveying merchandize and treasure.

**Larboard and Starboard.**—For the sake of the inland student it may be explained that larboard means to the left and starboard to the right as one faces the bow of the ship. Starboard seems to be derived from A. S. *steoran*, to steer, and *bord*, a board. The derivation of *larboard* is uncertain. Buckton, in *Notes and Queries* makes it a corruption of *basbord*, and that a corruption of *bakboord*, A. S. *baebord*. The terms may have originated in some primitive method of steering, in which the steerer faced, or worked from, the right hand side of the canoe.

**Having that within her womb.**—Meaning probably that she was the magazine ship and carried the ammunition.

**As a dog that shakes his ears.**—Note the fine tone of contempt in the metaphor.

**Page 376. And the night went down.**—The stanza or paragraph thus commencing conveys a most vivid picture of the ghastly scene. It is a noble passage for reading practice, commencing as it does with the quiet smile of the setting sun, then depicting the heightening horrors of the situation, and closing with the wild defiance and desperate resolve of the thrice-wounded Sir Richard.

**Page 377. And the lion then lay dying.**—Sir Richard was too far gone to enforce his terrible order.

**Away she sailed with her loss.**—The poet with a fine touch of personification represents the little ship as mourning for her lost captain and crew and longing for them to replace the swarthy aliens who now possessed her.

**From the lands they had ruined.**—There is a fine poetic justice in representing the Spaniards as finally destroyed by “a wind from the lands they had ruined” with their cruel misrule.

**Their hulls and their sails, etc.**—Does this amplification, in your opinion, add to the force of the description, or make the picture more graphic? Give reasons for your answer.

**Main.**—*Main* here, as frequently, means the sea, as distinct from the land. It also sometimes means the land as distinct from the sea, as when Bacon says, “In 1589 we turned challengers, and invaded the *main* of Spain.” Can you account for this apparent contradiction?

## LXXXVII.—OF THE MYSTERY OF LIFE.

RUSKIN.

John Ruskin, the founder of English art criticism, and the most original and eloquent of all writers upon art, was born in London in 1819. He studied at Christ Church, Oxford, where he won the Newdegate prize for English poetry in 1839, and graduated in 1842. In 1843 he published the first volume of his *Modern Painters*. The primary design of this work was to prove the infinite superiority of modern landscape painters, especially Turner, to the old masters; but in the later volumes (the fifth and last was published in 1860) the work expanded into a vast discursive treatise on the principles of art, interspersed with artistic and symbolical descriptions of nature, more elaborate and imaginative than any writer, prose or poetic, had ever before attempted. *Modern Painters* was essentially revolutionary in its spirit and aim, and naturally excited the aversion and hostility of the conservatives in art. But the unequalled splendor of its style gave it a place in literature; crowds of admirers and disciples sprang up; the views of art enunciated by Ruskin gradually made way, and have largely determined the course and character of later English art. His other most famous works are "The Seven Lamps of Architecture," and the "Stones of Venice," both of which were efforts to introduce new and loftier conceptions of the significance of domestic architecture. Both were exquisitely illustrated by Ruskin himself. He has also published several courses of letters addressed to artisans. Pre-Raphaelitism, as a distinct phase of modern art, had his warmest sympathy, and called forth many letters, pamphlets and notes from his pen. *Fors Clavigera* was a periodical pamphlet which he issued for several years. All his books are now withdrawn from the general publishing houses, those of them which are not out of print being issued by his own agent. From 1869 to 1879 Ruskin was Slade Professor of Fine Arts at Oxford. In 1871 he received the degree of LL.D. from Cambridge. The vehemence of his language and the energy with which he denounces what he regards as the shams of the age seem to increase with years, some of his recent utterances being almost incoherent in their intensity and fierceness.

**Page 390. Who feel themselves wrong.**—The principle laid down in this paragraph is doubtless as true as it is grand. The inspiration of art, like that of poetry, is a consciousness of short-coming, a longing after something loftier, nobler, purer, than ordinary life possesses.

**Who know also that they are right.**—Ruskin here takes his stand on the high ground that there is a standard of truth, of absolute perfection, which is unattainable here, but towards which true art is ever striving, ever aspiring. It is so in all departments of truth-seeking. Take away the conviction that there is positive truth, absolute perfection, which one may ever approximate though never reach, and you take away the highest incentive to effort. Faith in the possible perfection of our ideals is the highest inspiration of art, of poetry, and of life.

**The second lesson.**—This is, as the author truly says, a very precious one. That true happiness is to be found in doing, not attaining; in the motive and spirit in which the work is done, not in the accomplishment of some ulterior result, is the true philosophy of a useful and contented life, and of the highest success in achievement. The principle is of universal application.

**Inflame the cloud of life with endless fire of pain.** Criticise this metaphor. It has the merit of clearness and originality. It brings up instantaneously the picture of the dark cloud, bordered with fiery flame by the glowing sunbeams. But is it a good metaphor to suggest the idea the author wishes to convey? Is it easy to associate pain with the flaming glory of the sun-kindled cloud?

**Another and a sadder one.**—What is this third lesson? Study the next three paragraphs and try to condense the answer into a single sentence.

**By majesty of memory and strength of example.**—Do those words *majesty* and *strength* seem well chosen?

**Page 392. The first Cantons.**—The reference is, seemingly, to the seven Catholic Cantons of Switzerland. Can you name them?

**The Vaudois valleys.**—There are three valleys on the Italian side of the Cottian Alps, which are occupied by the Vaudois, or Waldenses,—Perosa, San Martino, and Lucerna, drained respectively by three tributaries of the Po.

**The Garden of the Hesperides.**—The name Hesperides in mythology denoted primarily the sisters who were fabled to guard, with the help of a dragon, the golden apples which had been given to Hera by Ge (the earth) on her marriage with Zeus. The name came by a natural transition to denote the place of the gardens in which the apples were kept, which was a matter of controversy. The more common tradition, to which Ruskin here alludes, located them on the north-west coast of Africa, west of Mt. Atlas.

**A few grains of rice.**—The allusion is, no doubt, to the great famine in Orissa, in 1865, the same year in which *Sesame and Lilies* was published, during Lord Laurence's Indian administration, though at that dreadful time the deaths by starvation are computed to have reached three times the number here given, or one-and-a-half millions. There have been two or three threatened famines in India since that date, but they have been so far anticipated and relieved by the British and Indian Governments that no such wholesale starvation has ensued.

**The art of Queens.**—Ancient literature abounds with allusions to weaving as an art practised by women in the highest stations. Homer represents Creüsa, wife of Xuthus, King of the Peloponnesus, as proving to Ion that she is his mother by means of the gorgon woven in the centre of the web, and by resplendent "dragons with golden jaws, the virgin labor of her shuttles." Iphigenia recognizes Orestes by a description of the ornaments she had long before woven in the "fine-threaded web." Penelope, the wife of Odysseus, puts off the suitors by unravelling at night what she fabricates by day, etc.

**Their virgin goddess.**—The Grecian goddess Athena, with whom the Roman Minerva was identified, was represented as the patroness of all arts and trades and was invoked by all kinds of craftsmen. In addition to having taught men all the useful arts, and instructed them in the use of the implements of industry, she invented nearly every kind of work in which women were accustomed to engage, and was herself skilled in such work.

**The word of the wisest king.**—Prov. xxxi, 19-24.

Page 293. All civic pride and sacred principle.—Develop the ideas conveyed by this pair of expressions.

**Ramparts built by poor atoms.**—Write a brief essay upon the coral insects, their modes of working, the places where they abound, and the results of their labors.

Page 394. Must it be always thus?—Ruskin here touches upon what is not only one of the great mysteries of life, but one of the great problems of political economy, of modern statesmanship. Strange indeed that with millions of fertile acres untilled, so many should be hungry and idle; that with a superabundance of material in the animal and vegetable kingdoms so many should want for decent clothing, so many for houses to cover them. Surely human brains and hands have been employed to little purpose through all these centuries.

This passage is a fine specimen of eloquent and inpassioned, yet chaste and tasteful rhetoric.

Page 395. Does it vanish then?—The remaining two paragraphs of the extract afford a fine example of logical reasoning as well as of glowing eloquence.

The *dilemma* is skilfully and powerfully used. Either human life vanishes in the grave or it does not. If it does, if it is indeed so brief and perishable a thing, surely it should be made the most of while it lasts. If it does not, then by all the added motives derived from our relations to the great future, we are bound to make the most of the present. Thus it will be seen the writer used the *climax* as well as the *dilemma*, or the dilemma in climacteric form. Nor should we fail to note further that while the first alternative is fairly put, it is yet put in such form that the condition with its logical concomitants is felt to be antagonistic to our higher reason; repugnant to every lofty instinct and aspiration of the soul. See, *e. g.* such expressions as: "Because you have no heaven to look for," "the following darkness sure," "companion to them in the dust."

Page 396. "He maketh the winds his messengers."—Ps. civ., 4.

What figure of speech is most frequently used in the paragraph ending "then vanisheth away?" Collate the instances.

**Dies Irae.**—"Day of wrath." The title of the famous mediæval Latin hymn on the Judgment Day.

In the flame of its West.—Explain.

The insects that we crush are our judges.—Explain Ruskin's meaning in this and the parallel sentences which follow. Let the student after careful study of this extract lay aside the book and reproduce it in outline. He should be able to give, not only the general divisions, but a clear statement of the leading propositions under each division and the arguments by which they are supported. The analysis is simple and the course of thought both clear and striking. Hence the student who has read it with proper care and interest twice, or thrice, should find no difficulty in its reproduction. Let him also, by all means, give his reasons for dissenting from any part with which he does not agree.

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Define meanings of the following words:—*Sesame, inevitable, fruition, achievement, devastation, accumulative, prosperity, providence, impotent, nascent, spectra, irrevocable.*

Distinguish between *artisan* and *artist*; *bronze* and *brass*; *occupation* and *art*; *principle* and *principal*; *encumber* and *impede*; *phantom* and *vision*.

Mark the pronunciation of *industry, artisan, bequeathed, fortress, idiotism, tapestry, enthusiasm, impotent, momentary, illumined.*

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## NO. LXXXVIII.—THE ROBIN.

JAMES RUSSELL LOWELL.

Mr. Lowell is the descendant of an old Massachusetts family. His father was a Congregationalist minister of Boston. He graduated from Harvard University in 1838, and afterwards matriculated at the University of Edinburgh, where he studied divinity under Hunter, and Moral Philosophy under Dugald Stewart. He recited a class poem upon the occasion of his graduation, and in 1841 published *A Year's Life*, his first volume of poems. In 1843 he, in conjunction with Robert Carter, now deceased, commenced the publication of *The Pioneer, a Literary and Critical Magazine*, which died at the end of three months, from want, not of internal vigor, but of external support. In 1844 he published another volume of poetry, followed in 1845 by

*Conversations on Some of the Old Poets.* Another series of poems and *The Vision of Sir Launfal* appeared in 1848. After some time spent in travel, he was appointed, in 1855, Professor of Belles Lettres at Harvard, a position afterwards held by Longfellow. Lowell was the first editor of *The Atlantic Monthly*, established in 1857, and afterwards became one of the editors of the *North American Review*. In these and other magazines he published many poems, essays, and critical papers. Among his prose writings may be mentioned *Among my Books*, and *My Study Windows*, each containing a series of critical and historical studies, to which are added, in the latter, observations on nature and contemporary life. But the writings which most indelibly stamp him as both a wit and a genius of no mean order are the *Biglow Papers*, two series of satirical poems, the first of which was written to mark his detestation of the Mexican war, and the second, with somewhat deeper feeling, to express his sentiments during the great Rebellion. In 1877 Mr. Lowell was sent as Minister Plenipotentiary to Spain, and in 1880 he was transferred to hold a similar relation to the British Government. From the latter position he retired in 1885, and returned to his native country, where he has since resided.

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Page 397. **Eminent or notorious.** Distinguish these words.

**Authentic.**—Distinguish this word from *genuine*.

**Zero of Farenheit.**—Farenheit's thermometer is the one with which we are familiar, as it is the one generally used in England and the United States. The scale extends over 210 degrees, ranging from 32 degrees below the freezing point of water up to that of boiling water at the sea level. In the Celsius, or centigrade, thermometer the scale between the freezing and boiling points of water is 100 degrees, decimally divided. It is in high favor among scientific men. Réaumur's thermometer divides the scale into eighty degrees, zero being the freezing point of water and 80 degrees its boiling point.

**Emerson.**—Ralph Waldo Emerson, the somewhat celebrated American essayist, philosopher, and poet, was born in Boston



in 1803, and died in 1882. He is sometimes spoken of as The Concord Philosopher, from Concord, the town in which most of his thinking and writing was done.

**Titmouse.**—The *tit*, or *titmouse*, is a genus of birds of the order *Insessores*. There are many varieties of the family *Paridae*, to all of which the name *titmouse* is popularly given. They are small, active, sprightly birds, more numerous in cold and temperate than in warm climates.

**The robin has a bad reputation, etc.**—The student cannot fail to be charmed with the ease, grace, and raciness of Lowell's style. As a master of English he has few equals, and perhaps no superior. The plentiful seasoning of wit, as well as the ever-present graces of his style, make him one of the most delightful of authors.

**Bloomfield sort.**—If, as seems likely, the allusion is to Robert Bloomfield, the English poet, Lowell's judgment differs from that of most critics. Bloomfield was very poor, and almost uneducated, having been at school but a few months in all, just long enough to learn to read and write imperfectly. Yet his *Rural Tales*, *Ballads*, *Songs*, etc., were much admired, and his first poem, *The Farmer's Boy*, which he composed and arranged mentally, without use of pen or pencil, whilst occupying a garret with six or seven other working men, when at last after much difficulty he had found a publisher, speedily became one of the most popular poems in the language, 26,000 copies having been sold in three years.

**The Poor Richard School.**—Richard Saunders, or *Poor Richard*, was the name under which Benjamin Franklin, the Great American Philosopher (1706–1790), published his famous series of almanacs, commencing in 1732, and continuing for twenty-five years. These almanacs were chiefly remarkable for the series of proverbs or maxims they contained. Lowell here refers, no doubt, to the economical and prudential character of the philosophy taught by these proverbs. Can the student quote some of them?

**His cousins, the catbird and the mavis.**—Both these, like the robin, are of the song-thrush species. The difference between

the quiet, self-contained notes of the robin and the thrilling song poured out from the swelling throats of his more ardent cousins needs only to be heard to be appreciated.

**But for a' that.**—Compare Burns' "A man's a man for a' that."

**Cherries . . . out of Asia Minor**—According to some botanists the common cherry is a native of Syria and other parts of Western Asia. It is said to have been first brought to Italy from Cerasunt, on the coast of the Black sea, by Lucullus after his victory over Mithridates, and to have taken its name from that town.

**Not inferior to Dr. Johnson's.**—The disagreeable table and other personal habits of the famous Dr. Samuel Johnson (1709–1784) are but too well known through his biographers. Few men of eminence have ever been so unmindful of the little courtesies and refinements which do so much to sweeten social intercourse.

**Eminent domain.**—The *right of eminent domain* is the sovereign right claimed by every government to appropriate private property, when necessary, for public uses. The expression is here happily and wittily adapted. The student has only to translate the thought of this, or in fact almost any other sentence in the extract, into a plain statement of the same idea in ordinary language to get a conception of the difference between dullness and raciness in style. Lowell's abounding allusions to persons and things with whom and which he assumes his literary readers to be familiar, keep attention and expectation on the alert.

**Argos.**—A famous Greek city, in the northern part of Peloponnesus, or modern Morea.

**Secreted sugar enough from the sunbeams.**—A pleasant conceit. Is it anything more?

**Jews into the promised land.**—See Numbers, chap. xiii.

**During a severe drought, etc.**—It would be a useful exercise for a class, after having read the charming bit of description from these words to the end of the paragraph, to put aside the book and try their hands at reproducing it, not from memory but ~~as~~ nearly as they may be able, in the same style. This will

make an excellent preparation for analyzing the passage with a view to finding out the elements of its beauty. These will be found to be many. Note, for instance, the pretty fancy suggested in the four words "rather shy of bearing," and how the metaphor rises almost into personification in the sentence commencing with *dreaming*. But neither metaphor nor personification is elaborated. That is left to the reader's fancy, in the exercise of which thus stimulated he finds one of the sources of his delight. This suggestiveness is one of the highest qualities in a writer, and one which is conspicuous throughout the extract, as the reader will perceive on examination. Nothing contributes more to the enjoyment of an active mind in reading than to find itself following out on lines of its own, trains of thought and imagination suggested by a word or a sentence. As further illustrations of this peculiar and happy characteristic, the student may take the following and note how much is, not contained in, but suggested by them:—*Sweet Argos, decked itself, secreted sugar enough, celebrated my vintage, winged vintagers, sacked the vine, etc.*

The same rich fulness of suggested meaning is noteworthy in the two or three neat similes which are introduced and dismissed so briefly, *e.g.*, as *did the Jews*, etc.; *not Wellington's veterans*, etc.; *as if a humming-bird*, etc. Look again at the happy choice of words throughout. Where can the most critical reader find one which he would wish to replace with a better, as was so often the case in the extract from Lever? Take the following by way of illustration, in addition to those contained in foregoing quotations:—*bustled, shrill remarks, cleaner work, tattered remnant, less refined abundance, cunning thieves, foreign flavor.*

Lowell is fond, too, of occasionally taxing the ingenuity of his readers with a bit of a puzzle, as in the play upon words, or rather upon ideas,—a much higher type of wit, by the way,—in a *profounder secret*. What was the "profounder secret"?

Nor, though this is coming down to the more purely mechanical element in style, should we fail to appreciate, as one of the beauties of the paragraph, the brevity and elegant simplicity of the sentences. Not a long or involved sentence in it; not more than two or three hard words; not much less than three-fourths

of the whole monosyllables, and a very large proportion of them Anglo-Saxon. There are, indeed, very few writers in the language whose prose is better worth reading by one anxious to improve his style. As in the case of every other, his writings should, of course, be read not as models to be imitated, but for the sake of the effect insensibly produced by familiarity with their remarkable ease and grace.

Page 399. Like primitive fire-worshippers.—The worship of fire, or rather the sun, was common amongst the ancient Persians and Peruvians. The following passage from Help's *Spanish Conquests of America* will give the student a vivid idea of the conceptions of nature which gave rise to worship of the sun and other luminaries, and help to bring out the force and beauty of Lowell's simile :—" Our northern natures can hardly comprehend how the sun, and the moon, and the stars were imaged in the heart of a Peruvian and dwelt there ; how the changes in these luminaries were combined with all his feelings and his fortunes ; how the dawn was hope to him ; how the fierce mid-day brightness was power to him ; how the declining sun was death to him ; and how the new morning was a resurrection to him : nay, more, how the sun and the moon and the stars were his personal friends, as well as his deities ; how he held communion with them, and thought that they regarded every act and word ; how, in his solitude, he fondly imagined that they sympathized with him ; and how, with outstretched arms, he appealed to them against their own unkindness, or against the injustice of his fellow-man."

As poets should.—Another suggestive simile in a sentence of three words.

With no afterthought.—From the feeling of the moment. With no eye to effect.

They muffle their voices.—The author was keenly observant of nature. How many of the class have ever observed this softening of the voice by birds, producing the effect of distance ?

Pecksniff.—*Pecksniff* is a character in Dickens' " Martin Chuzzlewit," noted for his hypocrisy.

**As Italian cooks.**—The simile takes us by surprise, but is, nevertheless, both witty and appropriate, whether it conveys a truth in the culinary art or no.

**A lobby member.**—That is, a member of Congress who, while open to the pecuniary arguments of lobbyists interested in the passage of some bill, assumes an air of the loftiest and most unapproachable virtue. In the *Biglow Papers* and elsewhere Lowell launches many keen shafts of satire against the political corruption of the day.

**Averse from early pears.**—Whether *averse* should be followed by *from* or *to* before the object of aversion, is a moot question with grammarians and lexicographers. High authorities can be quoted on both sides. We are inclined to think prevailing usage is in favor of *to*.

Can you trace in the contexts the word or fact which probably suggested each of the following similes to the mind of the author? —“*As did the Jews, not Wellington’s veterans, like primitive fire-worshippers.*”

Pronounce and define *congenial*, *derogatory*, *confiscation*, *primitive*, *bitter-rinded*, *ascetic*, *dessert*.

“He is the Hudibras of America; and woe betide the unfortunate wight at whom he pokes his fun!”—*Bungay’s Off-Hand Takings*.

“Imagination and philanthropy are the dominant elements in his writings

“The copiousness of his illustrations, the richness of his imagery, the easy flow of his sentences, the keenness of his wit, and the force and clearness of his reasoning, give to his reviews and essays a fascinating charm.”—*Homes of American Authors*.

## XC.—RUGBY CHAPEL.

MATTHEW ARNOLD.

Matthew Arnold, eldest son of the celebrated Dr. Arnold, of Rugby, was born in 1822 at Laleham, where Dr. Arnold then resided with his pupils, and was educated at Winchester, Rugby, and Balliol College, Oxford. He was elected Scholar in 1840, won the Newdigate prize for English verse (subject, Cromwell) in

1843, graduated in honors in 1844, and was elected a Fellow of Oriel College in 1845. From 1847 to 1851 he occupied the position of private secretary to the late Lord Lansdowne. In the latter year he received an appointment as one of the Lay Inspectors of Schools, under the Committee of the Council on Education. This position he still holds, and in discharge of its duties he has rendered valuable service to the cause of public education. Mr. Arnold first achieved literary fame as a poet. His first publication was "Strayed Reveller, and other Poems," in 1848. This work was given to the public over the signature "A." In 1854 he published a volume of poems over his own name, made up of new pieces and selections from previous volumes. In 1857 he was elected Professor of Poetry at Oxford. In the following year appeared "Merope," a tragedy after the antique, prefaced with a treatise on the principles of Greek tragedy. Three years later in some lectures "On Translating Homer," he advocated the adoption of the English hexameter as the best equivalent to the Homeric rhythm, an opinion in which, it is scarcely necessary to add, he stands almost alone. In the same year, 1861, he presented the first of a series of Reports on the educational systems of France, Germany and Holland, which countries he had visited as Foreign Assistant Commissioner to the Commissioners appointed to inquire into the state of popular education. In 1865 he again visited the Continent to acquire information respecting foreign schools for the middle and upper classes, and during the current year he has made a third visit and presented to the Commissioners another valuable report on the same subject. Mr. Arnold visited America in 1883, and again in 1886 and while there delivered some lectures, written with his usual ability and high literary finish. Mr. Arnold's poetry is marked, as will be seen in the subjoined extract, by purity of style and diction, and by every evidence of a refined and cultivated taste. Of late years he has confined himself exclusively to prose, of which he is one of the greatest of living masters. His numerous essays on political, social, literary, educational, and religious topics are models of clear and elegant expression, as well as of trenchant criticism. The elegance is that of artistic simplicity, the criticism is unhappily rather of the

unsettling and destructive kind. This latter feature is still more painfully prominent in some of his larger works, such as "God and the Bible," "Literature and Dogma," etc., in which he dissects religious creeds and doctrines with the most unflinching and audacious boldness, and, as many will think, with an unfairness begotten of anti-theological prejudice, which seems unpardonable in the son of Dr. Arnold of Rugby.

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The metre is Trochaic Trimeter with numerous substitutions of the trochee and anapaest in all places. The effect is generally in keeping with the sad, sombre melancholy that pervades this beautiful and touching tribute to the memory of his revered father.

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Page 401. **Coldly, sadly descends.**—How skilfully the keynote of the poem is struck in these opening words. The word-painting of the first stanza, in its chaste, sadly solemn realism has few equals in the English, or any language. Critical comment is unnecessary and would seem almost sacrilegious.

**Seasons impaired not the ray.**—The thought or sentiment of this stanza is generalized and epitomized in this sentence. State clearly in your own language what that thought or sentiment is.

**Arorest.**—This, though unusual, is of course the strictly correct form.

**At a call unforeseen.**—Dr. Arnold died suddenly of heart disease.

**In thy shade rested.**—Let the student mark this beautiful simile and the perfection of taste with which it is developed, just far enough to bring out its full suggestiveness, and not too far so as to weaken the effect. Cf. Song of Songs, II., 3.

**For that force, surely.**—The poet's ingrained scepticism here gives way to the innate conviction of the higher reason that the force of a strong human soul cannot utterly perish in the grave. Even Arnold's philosophic soul revolts from consigning its loved ones to utter oblivion.

**Sounding labor-house vast.**—Note the fine conception here of the unseen universe, not as the stilly abode of flitting shades described in heathen classics, nor as the dreamy resting-place

of listless souls sometimes pictured in the imaginations of tired Christians, but as a vast labor-house resounding with the hum of unceasing activity.

Page 403. Conscious or not of the past.—One of the strangest and most unsatisfactory conceptions of the semi-sceptical school of modern philosophers is that of a future state of being which has no conscious connection with the present—an immortality shorn of that continuity which is its most inspiring condition. In an article in the *Canadian Monthly*, Mr. Goldwin Smith, some years since, developed this dreary idea.

Still thou upraisest with zeal.—This stanza most graphically and truthfully describes the noblest features of Dr. Arnold's work at Rugby.

Most men eddy about.—Here again we have in a few masterly strokes a sadly truthful picture of human life—the life of the many. Students of the classics will be reminded of a passage in Lucian's *Charon*, in which the lives of the masses are likened to foam bubbles, but the touch of the Greek satirist falls far short of the effectiveness of that of the Bible-taught English philosopher.

And there are some.—It would be difficult to find in all literature a more thrilling description of the experience of a strong, aspiring soul which refuses to feed on the poor husks around which the multitudes linger, sets out in pursuit of some higher achievement, some more satisfying and enduring good, and yet fails to reach the highest goal. No one can study this wonderful passage without realizing in some measure through what fearful midnight darkness and tempest the soul of Matthew Arnold must have passed, only to reach the loneliness and chill of the icy peaks of philosophical scepticism. The history of months or years of life and death struggle is, we may readily believe, compressed into the grand, awe-inspiring metaphor of this magnificent paragraph. Sadly he must have needed the help of a vanished hand.

Page 404.—In an eddy of purposeless dust.—A striking metaphor. What can better symbolize purposelessness than the whirl of the drifting pyramid of dust which flies past in a bre day?



**Nor all glut.**—The emphasis is on *all*, meaning the whole of us, all the parts of our complex being. Cf. Horace Carm, III., 30. “Non *omnis* moriar, multaque pars mei Vitabit Libitinam.”

**Their hanging ruin.**—A very effective characterization of the snow or ice beds about to descend in the avalanche.

**With frowning foreheads, with lips, etc.**—Note the absence of the usual connectives in this description. By what name do rhetoricians call this omission? What is the effect?

**We, we only.**—What figure of speech? Collate other instances in this poem.

Page 405. **But thou would'st not alone.**—By the use of this word *alone* the poet not only returns easily and gracefully to his theme, but, with the inspiration of genius, marks the contrast between the selfish struggle of the escaped travellers, and the heroic unselfishness of his father's career. Thus, so far from losing himself in his long metaphorical digression, he makes it the occasion of his highest tribute to the revered name he is commemorating.

**Of that we saw nothing.**—This power of concealing or forgetting his own bruises and sufferings, in sympathy and helpfulness for others, is one of the loftiest traits of a noble nature.

**Through thee I believe in the noble.**—Cf. One of the high missions of great and good men seems to be to enable us to retain our faith in the grander qualities of human nature.

**Seemed but a cry.**—Analyze the sentence which ends with this line and explain the construction of the different clauses.

**Not as servants ye knew.**—Cf. John xv., 15.

**His, who willingly sees.**—Cf. Mat. xviii., 14. Note Arnold's acquaintance with the Bible and appreciation of its grand teachings.

**See! In the rocks of the world.**—From the point to the end of the poem we have the condition of the “host of mankind,” and the noble mission of such leaders as Dr. Arnold, “radiant with ardor divine,” set forth in the form of a beautiful allegory. After careful study the student would do well to reproduce the whole description in his own words.

**Gave them their goal.**—What and where is that goal? See last lines.

Define the words: *Dank, apace, austere, buoyant, oblivion, goal, tactiturn, avalanche, arid, faction, beacon.*

Pronounce: *Elms, radiant, buoyant, beneficent, gaunt, avalanche, hideous, myriad, beacon.*

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“For combined culture and fine natural feeling in the matter of versification, Mr. Arnold has no living superior. Though sometimes slovenly in the versification of his smaller poems, when he is put upon his mettle by a particular affection for his subject, he manages the most irregular and difficult metres with admirable skill and feeling.”—*Edinburgh Review*.

“First known as a poet of classic taste and exquisite purity of imagination.”—*Chambers' Encyclopædia*.

“His narrative poems are better than his lyric. In more than one of the latter he has aimed at a simplicity, which, on proof, turns out to be puerility.”—*London Athenæum*.

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## XCII.—MORALS AND CHARACTER IN THE EIGHTEENTH CENTURY.

GOLDWIN SMITH.

Goldwin Smith was born in 1823, at Reading, England, where his father was a physician. He was educated at Eton and Oxford, taking his degree of B.A. in 1845, with distinguished honors in classics. Two years later he was called to the bar at Lincoln's Inn, but he never practised his profession. He acted as assistant secretary to the first, and as secretary to the second, commission appointed to inquire into the condition of Oxford University, and was appointed a member of the Education Commission of 1859. In 1858 he was selected to fill the Modern History Chair in Oxford, and signalized his accession to it by a series of lectures, since republished, on “The Study of History.” His strongly expressed opinions provoked a reply from the *West*

*minster Review*, and to this Mr. Smith responded in letters to the *London Daily News*. In 1868, after resigning his position in Oxford, he was appointed Professor of English and Constitutional History in Cornell University, New York, a position which he retained for two or three years. During the greater portion of the time since his coming to America, he has resided in Toronto, Canada. In 1867 appeared the series of lectures entitled "Three English Statesmen—Pym, Cromwell, and Pitt," which, after his "Lectures on the Study of History," is his most important historical work. Amongst his other literary productions is his "Life of Cowper," which forms one of the series of "English Men of Letters." During the greater part of his residence in Toronto he has been a contributor to Canadian and English journals, and for some time he conducted a monthly magazine called *The Bystander*. Mr. Smith stands in the very front rank of writers of the English language, and is one of the very few whose diction approaches perfection. He is never to be caught in the use of a slipshod expression, and he never has the appearance of sacrificing either truth or sense for the sake of form. He carries easily a weight of erudition that may fairly be described as encyclopedic, and has it always at command when he wishes to illuminate his theme by an apt illustration or a suggestive allusion.

To the above, which is slightly condensed from a note in Gage's Canadian Sixth Reader, it may be added that Mr. Smith has for some years past been the chief contributor to *The Week*, a Canadian journal of politics, society, and literature, published in Toronto.

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**The world into which Cowper came.**—Cowper was born in 1731 and died in 1800. He thus belonged to the latter half of the eighteenth century. Pope had died in 1744, when Cowper was a child, so that the popularity and influence of his voluminous verse would be at their height during Cowper's lifetime.

**The throne of Spenser, Shakespeare, and Milton.**—This great trio created and represented each a kingdom of his own. Spenser's "Fairie Queen" was given to the world in 1590-91, and enthroned him permanently as the prince of English vision-seers. Shakespeare was in the full exercise of those marvellous powers

which not only made him the world's greatest dramatist, but set him in solitary grandeur above all its literary geniuses, about the year 1800. Milton gave to English literature its one great epic in 1672, only a few years before the Revolution which transformed England into another nation.

**The arch-versifier Pope.**—This well-chosen epithet fitly describes Pope as a poet, whether we have regard to his voluminousness or to his wonderful facility and fluency in versification. There have been few famous men whose writings have been so variously estimated by critics as Pope, but the sober judgment of the present day would probably incline to the view hinted at in the above expression, and while cheerfully admitting his claim to rank as the very prince of versifiers, and a great literary artist and satirist, would hesitate to assign him a place in the royal succession of England's greatest poets.

**The Revolution of 1688.**—Write a brief account of this great revolution, its causes, and its consequences.

**The Puritan Revolution.**—Read chapter viii., Green's "Short History of the English People."

**Trulliber.**—A fat clergyman in Fielding's novel, "The Adventures of Joseph Andrews."

**Dr. Primrose.**—The vain, weak, yet in many respects amiable and estimable vicar, in Goldsmith's "Vicar of Wakefield."

**Pluralities.**—This word was technically used to denote the holding of more than one benefice, or ecclesiastical living, by one clergyman. Each benefice was called a "plurality."

**Hogarth.**—William Hogarth, the celebrated English painter, who won both fame and fortune by his inimitable skill in depicting the follies and vices of his day (1697-1764).

**Fielding.**—Henry (1707-54). The first great English novelist. Tom Jones, the hero of his most famous novel is an immortal creation, "a miracle of invention, character and wit."

**Smollett, Tobias.**—Another eminent English novelist, and author of a *History of England*. "Roderic Random" was one of his numerous novels.

**Page 410. Chesterfield.**—Lord Chesterfield, whose name has become a synonym of courtly elegance and grace, filled many important offices in the state. He was possessed of considerable

eloquence and ability, but was chiefly distinguished for brilliant wit, and elegance of conversation and manners. As to the rest, his character is no doubt fitly described in the text.

**Wilkes.**—The famous John Wilkes, who, though the prosecutions and persecutions of the Government of the day made him the champion of civil liberty and the most popular man in England, was, no doubt, rightly described by Pitt as a worthless profligate.

**Potters and Sandwiches.**—Lord Sandwich, Secretary of State for a time in the Grenville Ministry in 1763, was one of the most profligate nobles of that profligate age. He was a boon companion of Wilkes at the same time he was employing spies to watch the latter's movements and bribing a printer to purloin proof-sheets from his printing office. Potter was one of the same set.

**Hell-fire Club.**—There were three of these clubs, consisting of profligate and abandoned characters of both sexes, in London, prior to 1721, in which year they were suppressed by royal proclamation.

**Allworthy.**—A character in Fielding's "Tom Jones," distinguished for benevolence and genuine worth.

**Sir Roger de Coverley.**—The name of a prominent member of the imaginary club under whose direction *The Spectator* was professedly edited. Addison has endowed this famous creation of his brain with all the virtues and weaknesses leaning to virtue's side, of the best type of an English nobleman of the period.

**Westerns.**—Squire Western is a jolly country gentleman in Fielding's "History of a Foundling." Sir Walter Scott describes him as "an inimitable picture of ignorance, prejudice, irascibility, and rusticity," combined with some good qualities, but all the qualities, good and bad, grounded on a basis of thorough selfishness.

**Positivists.**—Positivism, as a system of philosophy, was founded by Auguste Comte (1795-1857). The fundamental principle of this system, which has some distinguished adherents, so far as it can be stated in a sentence, is the abandonment of all "vain search after the *causes* and *essences* of things," and the restriction of all philosophic enquiry to "the discovery of the *laws*

of phenomena." Comte claimed that Europe had outlived the *theological* and *metaphysical* stages of intellectual development and had reached the *positive* which had superseded both.

**Hogarth's Election.**—A series of four pictures representing scenes at the elections of the day.

Page 411. **Temple Bar.**—The bar in connection with the two inns of Court in London, which are called respectively the *Inner* and the *Middle Temple*, because they are in the building formerly occupied by the order of Knight Templars.

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*John Wesley, Whitefield, Johnson, Howard, Wilberforce*—Write a brief note upon each of these well-known names.

Write explanatory notes upon *Puritan, Nonconformist, Whig, Unitarian*.

Pronounce and define the following words: *prosaic, manipulated, sinecurism, fanatic, sordid, rationalistic, culminated, obsequiously*.

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## XCIIL—A LIBERAL EDUCATION.

### HUXLEY.

Thomas Henry Huxley was born at Ealing, Middlesex, in 1825. His father was one of the masters of the public school in Ealing, and in that school he received his preliminary education. This preparatory training was supplemented by a course of diligent private study, which included German scientific literature and the study of medicine. In the latter subject he was assisted by a brother-in-law who was a physician. He also subsequently attended a course of lectures at the Medical School of the Charing Cross Hospital. In 1845 he took the degree of M.B. at the University of London, with honors in physiology. Having passed the requisite examinations he was appointed assistant-surgeon to H. M. S. *Victor*, for service at Haslar Hospital. He afterwards had the same appointment in H. M. S. *Rattlesnake*, in which he spent the greater part of the time from 1847 to 1850 off the Eastern and Northern coast of Australia. During this cruise he collected the materials for a work on "Oceanic Hydrozoa." In 1850 Mr. Huxley was elected a Fellow of the Royal Society. In

1855 he was appointed Professor of Natural History at the Royal School of Mines in Jermyn Street and, in the same year, Fullerian Professor of Physiology to the Royal Institution, and Examiner in Physiology and Comparative Anatomy to the University of London. In 1858 he was appointed Croonian Lecturer to the Royal Society, when he chose for his subject "Theory of the Vertebrate Skull." In 1860 he lectured to the workingmen in Jermyn Street on "The Relation of Man to the Lower Animals." The question thus mooted became the subject of warm controversy at the meeting of the British Association in that and following years. Subsequent lectures treated of Dr. Darwin's views on the origin of species, and various other theories bearing on anatomical and biological questions. He was elected a member of the London School Board in 1870 and made himself conspicuous by his opposition to denominational teaching and his fierce denunciations of the doctrines of the Roman Catholic Church. In 1874 he was installed Lord Rector of Aberdeen University for three years. He has since that date received distinguished honors from both British and foreign Scientific Societies. His writings on Natural Science and kindred subjects are voluminous and well-known. His great ability and knowledge of the subjects which he has made his life study are undoubted, though his views are in many respects in conflict with Christian orthodoxy. The extract in the text from one of his more popular works affords a fine example of the singular simplicity, lucidity, and purity of his style.

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Page 413. Retzsch.—An eminent painter and engraver of Dresden, Germany (1779-1824). He gained great celebrity by his illustrations of the German poets; also by a number of works drawn from classical mythology, or original. Amongst the latter is "The Chess-players."

Page 414. Conduct would still be shaped.—It will be seen that Professor Huxley leaves no room for any standard of right or wrong but that derived from observation of the natural consequences of actions. His system takes no account of intuitive or supernatural teachings. In other words he is a utilitarian.

Nature having no Test-Acts.—What were the Test-Acts? Explain Huxley's meaning.

Who learn the laws which govern.—It would be out of place to criticise in these notes the philosophy here taught. It will be well, however, to caution the student against accepting it as more than a half-truth, at least until he has carefully studied the whole subject.

"Poll" (Gr. *οἱ πολλοί*, the many).—This word as here used is a technical or slang term in Cambridge University, denoting those students who simply take a pass course for a degree, and do not try for honors in any department.

Page 415. Ignorance is visited as sharply.—Is this true universally and absolutely, or only within certain limits? Discuss the proposition briefly.

The object of what we commonly call Education.—The thought of this paragraph is fine and well worthy of attention.

Gossamer.—What is it? Is there a real antithesis between *gossamer* and *anchor*? If so, in what does it consist?

Page 416. To come to heel.—To be obedient and submissive. A metaphor borrowed from a dog trained to follow at the heels of its master.

Vigorous will, tender conscience.—The nature and sphere of will and conscience are amongst the questions in dispute between the utilitarian and other schools of philosophy.

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Give definition and mark pronunciation of *phenomena*, *monitor*, *extermination*, *compulsory*, *incapacity*, *discipline*, *preliminary*, *mechanism*, *ascetic*, *beneficent*.

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## CL.—THE FORSAKEN GARDEN.

ALGERNON CHARLES SWINBURNE.

Algernon Charles Swinburne, one of the first of living poets, is the son of Admiral Charles Henry Swinburne. He was born in 1837. He entered as a commoner at Balliol College, Oxford, in 1857, but left the University without graduating. His first literary venture, a volume published in 1861, containing two plays, "The Queen Mother," and "Rosamond" attracted little attention; but "Atalanta in Calydon," a tragedy, which appeared in 1865, at once established a reputation which has been well sustained by numerous succeeding publications. Amongst his later



tragedies "Bothwell" (1874) and "Mary Stuart" (1881), may be mentioned. "Poems and Ballads" appeared in 1866, and a new series of the same in 1878. "Songs Before Sunrise," one of his most popular works was published in 1871, "Songs of the Spring-tide" in 1880, and "Studies in Song" in 1881. "A Century of Roundels" came out in 1883. The foregoing is by no means a complete list of his works, but will suffice for the purposes of this sketch. The writer of the article under his name in "Chamber's Encyclopædia," from which the above account is abbreviated, says "Swinburne belongs to what has been called the 'fleshly school' of poetry, and even those who most admire his power of poetical expression, richness of coloring, and happy lyrical effects, must deplore the sensuous tone of his muse. He has also been severely animadverted upon for the wanton violence with which he attacks the most sacred beliefs of his fellow-men."

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The metre of the first seven lines of each stanza is Anapæstic Tetrameter, the eighth line Anapæstic Monometer. The Iambus is often substituted for the Anapæst, especially at the beginning of the lines, and many of them have a hypermetrical syllable at the end making a double rhyme. The student should scan so many of the verses in each case as is necessary to make him familiar with the metre.

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Stanza 1. **Coign.**—(Spelled also *coigne*, *corn*, and *quoin*). A corner. The word is now rare, but common in Shakespeare. "See you yond' *coign* of the capitol?" "No jutty, frieze, buttress nor *coigne* of vantage."

**Sea-downs.**—The downs are banks of sand formed along the sea-coast by the joint action of wind and wave.

**Where the weeds.**—Note how the coloring of the picture of desolation is heightened by representing the weeds which spring from the grave of the roses as themselves dead.

Stanza 2. **Long lone land.**—Note the abounding alliterations in this and the preceding stanza.

**Would a ghost not rise** This touch is finely suggestive of the intense loneliness of the scene.

Stanza 3. **These remain.**—"The good die first." Swinburne here applies this sombre view to the vegetable and mineral worlds.

**Not a flower to be prest.**—Is *prest* an allowable spelling? See Angus's Hand-book, § 295.

**The foot that falls not.**—Note the ingenious reduplication of the signs of desolation. There is not only no flower to be pressed but no foot to press the flower if it were there. Compare also the next two lines.

**Heart handfast in heart.**—This conjuring up amidst the waste a scene of the highest human joy, is a fine effort of the poetic imagination.

Stanza 7. **They are loveless now.**—The chill of Agnosticism runs through this stanza. *Went whither? What end who knows? Shall the dead take thought for the dead?* Christian philosophy affords a better poetic inspiration. Its refrain is: "Love is deeper than the grave. It is immortal."

Stanza 8. **In the air now soft.**—In what season of the year is the scene laid?

Stanza 9. **Here death may deal not.**—Is the sentiment of this stanza scientifically true?

Stanza 10. **Death lies dead.**—Explain in the language of prose the meaning of this last stanza. The words of the last line may have been suggested by I. Cor. xv. 26. Compare the thoughts conveyed by the two writers.

## CV.—THE RETURN OF THE SWALLOWS.

EDMUND WILLIAM GOSSE.

Edmund William Gosse was borne in London in 1849. His father was Philip Henry Gosse, F.R.S. The son was appointed assistant librarian at the British Museum in 1867, and in 1875 was made Translator to the Board of Trade. In 1872 and 1874 he visited Norway, Denmark, and Sweden for the purpose of studying the literature of those countries; and in 1877 he visited

Holland with a similar purpose. His poetical writings consist of "Madrigals, Songs, and Sonnets" (in connection with a friend), in 1870; "On Viol and Flute," lyrical poems, 1873; "King Erick," a tragedy, 1876; "The Unknown Lover," a drama, 1878; and "New Poems," 1879. In prose he has published a volume of "Northern Studies," 1879, a series of critical essays in Scandinavian, Dutch, and German literature; a "Life of Gray," 1882 (*English Men of Letters Series*); and about thirty essays contributed to Ward's "English Poets," in 1880-81, etc.

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By way of exercise let the student find out for himself the metre of this poem; also the answer to the two following questions: What measure do you find very often substituted for the regular foot, especially in the first place? What in other parts of the line?

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**Stanza 1. "Shivering with sap."**—This is a somewhat peculiar expression. It is not clear whether the poet uses it merely as a kind of poetic hyperbole, to denote the freshness and flexibility imparted to the tender blade of grass by the ascending sap, or intends to imply that the juices in their ascent really produce some motion or pulsation akin to shivering.

**Spirally up.**—The lark is noted for its strong flight upwards, almost perpendicularly. Can you tell if there is any peculiarity in its flight which justifies the use of the word *spirally*?

**Horizons are luminous.**—With returning spring the eastern and western horizons glow more brightly at sunrise and sunset.

**Stanza 2. Far away, by the sea.**—The scene is changed to the sunny south, whither the swallows migrated at the approach of winter, and which they are not yet impelled by the wonderful migratory instinct to leave.

**Drouth.**—What other form of this word? Which is the more correct? (See note on *drouth* in Worcester's Dictionary.)

**Fragrant.**—Justify the use of this word. Is there anything in the preceding part of the stanza to suggest it?

**No sound from the larks.**—Many of the larks are themselves

migratory. Whether the poet has that fact in mind and intends to represent them as having returned northward earlier and inviting the swallows to follow, or simply intimates that the first flights of the "strong young wings" of the larks in the spring takes place before the return of the swallows, is not clear.

**Stanza 3. Soft rich throats.**—Some of the many varieties of the thrush are amongst the sweetest of feathered songsters. The song-thrush, or throstle (Scotch mavis), is celebrated for the mellow richness of its notes. The thrush is common in both Europe and America, the black-bird being one of the commonest varieties. Many of these varieties are migratory.

**Musical thought.**—A pretty thought very happily expressed. The influence of the mild air of early spring prompts to song.

**The buds are all bursting.**—It will be noticed that the poet represents the thrush's song as begun later in the spring than that of the lark, but earlier than the return of the swallow.

**Stanza 4. Algiers.**—Locate and describe. Why "white?"

**Flashingly shadowing.**—A fine word picture. Explain.

**Bazaar.**—The Oriental bazaar is, it will be borne in mind, a market place, open or covered (which is it in the mind of the poet?) where various articles are offered for sale and where merchants meet for the transaction of business. It is the eastern "Change." The Place Royale in the centre of Algiers is a famous bazaar, in which may be found representatives of almost every race under the sun.

**Stanza 5. Dingles.**—Dales, or hollows between hills. A somewhat rare word, but a pretty and poetical one.

"I know each lane, and every alley green,  
Dingle, or bushy dell, of this wild wood."

—Milton.

**Daffodil.**—Sometimes written *daffudilly*, and *daffadowndilly*. A species of the narcissus, bearing bell-shaped, yellow flowers. It is a native of England and of most parts of Europe, growing in woods and hedges.

**A promise that noon fulfils.**—A promise of coming warmth. A later stage of the spring than those previously alluded to is indicated.

**The cuckoo cried.**—The cuckoo, like the lark and the stork, is a migratory bird. It is a native of India and other warm climates, and appears in Britain in April.

**To swoop and herald.**—The low swooping flight of the swallow before a rain-storm is proverbial. “Low o’er the grass the swallow wings” is one of the signs of rain in the old, familiar rhyme.

**Stanza 6. Something awoke.**—The migratory instinct is one of the many wonderful provisions of nature for the preservation of her unreasoning offspring. It is made scarcely less wonderful or admirable by being called in the parlance of a school of modern scientists an “inherited instinct.”

**White dreamy square.**—Cf. Stanza 4, “the white Algiers.” The “square” is no doubt the bazaar above referred to. It is a well-known habit of the swallows to assemble in great numbers just before migrating.

**Sad slave woman.**—Algiers was always a great slave mart.

**With a weary sigh.**—The poet intimates either that the slave woman will miss the companionship of the swallows in her heart loneliness, or that she envies their freedom and longs for their power to fly away and find rest.

**To-morrow the swallows.**—The migration of swallows and other species of birds is now one of the settled facts. It was long disbelieved, and the old theory that they lay torpid in winter was clung to, in spite of the destructive fact that no one ever found any of them in their torpid state.

Compose sentences containing each of the following words, and also each of any other words similarly pronounced but different in spelling or meaning, or in both : *Air, lea, flew, blue, eaves, bridal, slow, rain, heart.*

Pronounce and define : *Spirally, horizons, luminous, infinite, rivulet, alien.*

Point out and explain force of affixes in such of the above words as have them.

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## XXXIV.—THE WELL OF ST. KEYNE.

ROBERT SOUTHEY.

ROBERT SOUTHEY was born at Bristol in 1774. He was the son of a linen-draper, and was educated at Westminster school and at Balliol College, Oxford. He was expelled from Westminster, after a residence of four years, in consequence of having written a severe attack upon the system of corporal punishment used in the school. He had been intended for the Church, but while at Oxford gave expressions in *Wat Tyler*, a dramatic poem, and in other writings to opinions that effectually barred the doors of that profession against him. After vainly attempting to raise funds for the purpose of founding the model republic on the banks of the Susquehanna, a fuller account of which will be found in the Life of Coleridge, he gave himself to literature. *Joan of Arc* was published in 1794. The next year he married Miss Fricker, a sister of the wife of his friend Coleridge (who was married on the same day), and went with an uncle to Portugal. He resided in Lisbon for six months, during which time he devoted himself to the study of Spanish and Portuguese. Returning to England he "wrote incessantly, epics, tragedies, histories, romances—nothing was deemed too aspiring for his towering ambition," subsisting meanwhile upon the liberality of a friend who generously allowed him £160 a year. In 1801 he received an appointment as Private Secretary to the Chancellor of the Exchequer for Ireland, but retained it only a few months. In 1804 he settled at Greta Hall, near Keswick, where he lived till his death in 1843.

Among his principal poems were *Thalaba, the Destroyer*; *Metrical Tales*; *Madoc*; *The Curse of Kehama*; *Roderick, the Last of the Goths*, and *A Vision of Judgment*; which appeared between 1801 and 1821 in the order named. He also wrote voluminously in prose, his *Life of Nelson* being probably his best work. From 1807 he was in receipt of a Government pension; in 1813 he was made Poet Laureate; in 1835 he declined the offer of a baronetcy. His first wife having died in 1837, he, two years afterwards, married Miss Caroline Bowles, herself a writer of some graceful

poetry. The last years of his life were passed in hopeless imbecility. He died at Greta Hall, near Keswick, in 1843.

This quaintly humorous ballad was suggested to Southey by the following passage in the writings of Thomas Fuller, D.D., an eminent historian and divine of the 17th century :

“I know not whether it be worth the reporting, that there is in Cornwall, near the parish of St. Neots, a well arched over with the robes of four kinds of trees—withy, oak, elm, and ash—dedicated to St. Keyne. The reported virtue of the water is this, that whether husband or wife come first to drink thereof, they may get the mastery thereby.”

Southey says, in a preparatory note to the ballad, in the edition of his poems which he himself collected and edited in 1837, that the ballad has produced so many imitations that he deems it prudent to assert its originality lest he should be thereafter accused of committing the plagiarism which had been practised upon it.

The structure of the ballad is so simple that little is needed in the way of explanation or comment.

**Joyfully he drew nigh.**—The student will be conscious of some defect in the rhythm of this line. On inspection he will find that it contains but six syllables instead of the seven which are found in the corresponding lines in other stanzas. Attention may be called to the law of versification which permits of the occasional substitution of a spondee for a dactyl or an anapæst, and *vice versa* ; or, to speak more in accordance with the English manner of versification, the law which regulates the metre by accents rather than by syllables. Comparing, for instance, the second line in the first and second stanzas with this,

And a clear' | er one nev' | er was seen,'  
And be-hind' | doth an ash' | tree grow,'  
Joy'-ful-ly | he drew' | nigh,'

we find that while the first has nine syllables, and the second eight, the third has but six. On closer inspection it is seen that the number of accents in each line is the same, viz., three, and that the differences consist in the substitution of two syllables with the accent on the latter (spondee) in the last foot of the

second, for three, with accent on the last (anapæst) in the first; and the substitution of three, with accent on first (dactyl) in the first foot of the third, and of two, with accent on second (spondee); and of a single accented syllable, in the third line, for the three anapæsts in the first respectively. Other corresponding lines in the ballad may be compared in the same way to illustrate the license taken by the poets in this kind of versification, in the way of (1) substituting one metrical foot for another, and (2) dropping the unaccented syllables of the foot when necessary. (See Bain's "English Composition," pp. 236-239.)

**An if thou hast.**—*An* is a form sometimes used by Shakespere, Bacon, and other English writers of the period, in the sense of "if." The use of *if* with *an* is clearly a redundancy.

**Hast drank.**—The use of *drank* instead of *drunk* as the participle of *drink* was not uncommon in Southey's time. This form is still preferred by some in order to avoid the unpleasant associations which have become connected with the word *drunk*.

**The stranger he made reply.**—This use of the pronoun with the noun in this easy-going kind of verse may probably be regarded as something more than a mere poetic license used to fill out the line. It adds to the quaintness and humor of the style, being probably an imitation of a solecism common in the speech of the time.

**The stranger stooped.**—The student will not fail to observe how much more effectively the poet completes the Cornish-man's sentence with this act of the stranger, than he could have done by any words put into the mouth of the Cornish-man. It may, perhaps, be regarded as a kind of *aposiopesis*.

Note the significance of the well-chosen word *sheepishly*. It suggests more than many words could have described as to the results to the Cornish-man of having been so out-witted by his wife.

**I' faith.**—An abbreviation of *in faith*. In the abbreviated form the expression may be regarded as an adverb.

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So much has been said at one time and another of the "Lake Poets" and their influence upon one another, upon the poetry of



their time, and upon that of their successors, that the student will do well to make some comparison of the men and their works, in order to be able to form an opinion, not only of their relative merits, but of the relation of their poetry to that of their predecessors and successors. What is there in common in their poetry which was at the same time peculiar to it, distinguishing it from other poetry of the period? Did they really make any new departure or set any new fashion, sufficiently marked, to entitle them to be regarded as the founders of a new school of poets? Of the three, Wordsworth, Coleridge, Southey, whose poems are at the present day exerting by far the greatest influence upon readers and writers of poetry?

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### XXX. — THE TRIAL BY COMBAT AT THE DIAMOND OF THE DESERT.

*From "The Talisman." SIR WALTER SCOTT.*

SIR WALTER SCOTT was born in Edinburgh in 1771. In childhood and early youth he was feeble and sickly, and at a very early age he was smitten with a lameness which remained with him through life, though he afterwards developed into a very strong and robust man. His childhood was mostly spent at Sandyknowe, in Roxburgshire. Here, on the farm of his grandfather, his memory was stored and his imagination stimulated with the ballads and legends which abounded amongst the people of the neighborhood. These, no doubt, had much to do with giving his mind its bent in the direction in which he afterwards acquired so great literary renown. From the age of eight to that of twelve or thirteen he attended the Edinburgh High School. In 1789 he entered the University, in which he remained for three years. In neither institution did he greatly distinguish himself in the regular course of study, and the consciousness that he had failed to improve to the utmost those early opportunities caused him deep regret in after life. But though his acquisitions in Latin and Greek were small, he gained a knowledge of French, Italian, Spanish, and German, which afterwards stood him in good stead. He was, moreover, at all times an

omnivorous reader ; and a very tenacious memory, aided, no doubt, by the intense attention and interest which he brought to the books in which he delighted, enabled him to store up a vast amount of miscellaneous knowledge which afterwards became very serviceable. In 1783 he entered his father's law office, and six years later was called to the bar. He had fair success in the practice of his profession. In 1797 he married a lady of French extraction. About the same time his first work, a translation of Burger's ballads, *Lenore* and *The Wild Huntsman*, was published, though his predilection for a literary life had for some time before been manifesting itself. It would serve no useful purpose to enumerate here the titles and dates of those subsequent works in poetry and fiction which have made his name immortal. In 1802 and 1803 the three volumes of his *Border Minstrelsy* were very favorably received, and in 1805 the *Lay of the Last Minstrel* made him the most popular author of his day. During the next ten years his fruitful pen produced a large number of miscellaneous works, including *Marmion* and the *Lady of the Lake*. But as the charm of novelty wore off, and his poetic fame began to be to some extent eclipsed by that of Byron, he gradually turned his talents into another channel in which still greater and more enduring renown awaited him. In 1814 appeared *Waverley*, the first of that unique series of historical romances which have made the name of the author of the *Waverley* novels familiar as a household word to all readers of fiction. *Guy Mannering*, *The Antiquary*, *Old Mortality*, *Rob Roy*, and others of that immortal series raised him to the highest pinnacle of literary fame. He also reaped more substantial rewards in no stinted measure. The history of his financial achievements and disasters is familiar. Perhaps no other man of letters in Great Britain ever reaped such magnificent rewards in the shape of social distinction and pecuniary returns. To quote the writer of the sketch of his life in Chambers' Encyclopædia : "He resided chiefly at Abbotsford, the 'romance in stone' he had built himself in the Border country which he loved, and thither, as 'Pilgrims of his Genius,' summer after summer, repaired crowds of the noble and the distinguished, to

partake the princely hospitalities of a man whom they found as delightful in the easy intercourse of his home as before they had found him in his writings. In 1820, to set a seal upon all this distinction, a baronetcy was bestowed upon him as a special mark of the royal favor." In 1805 and subsequent years Scott's income was from £1000 to more than £2000 a year from various sources, independent of the proceeds of his literary labors. In his ambition to found a great estate he was not content with this, but embarked in a great commercial enterprise which, though seemingly prosperous at first, came to ruin a few years afterwards, leaving the great poet and novelist a bankrupt, with personal liabilities to the tune of something like £150,000. In this calamity the manly honesty and integrity of his nature were conspicuously displayed. Disdaining to make a composition, as he could easily have done, with his creditors, he set himself the herculean task of working off this great burden. "God granting him time and health," he declared he would owe no man a penny. By dint of unremitting toil with brain and pen he succeeded in realizing within two years no less than £40,000 for his creditors. But his strength proved unequal to the enormous strain, and in 1830 he was smitten by the nemesis of overwrought brains, paralysis. In vain he sought restoration under the sunny skies of Italy, whither he was carried in a frigate detailed by the Government for the purpose. In his exile he longed for Abbotsford, and returned thither to die in 1832.

As a poet, Scott's place must be assigned in the second rank. Lacking in some of those higher qualities, both of matter and of form, which would entitle them to rank with the productions of a Wordsworth or a Tennyson, his poems will yet never fail to delight by their boldness of conception and freedom of movement, their charm of narrative, and their unfailing freshness, life, and vigor. As a novelist, Scott was long accorded the first place, in talent as well as in time, in what may be called the historical school. In these latter days, however, others have arisen who may be said to threaten, if they have not destroyed, the absolute supremacy so long claimed for him, by their closer and more conscientious study of character and incident, and

working out of detail. As works of genius, his creations must always maintain a very high place ; as works of art, it would not be difficult to name others to which the palm must be accorded by modern criticism.

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The historical incident upon which the scenes described in the extract are founded is pretty fully related in the note appended to the text in the Reader. It is highly desirable, however, that the teacher at least should be familiar with *The Talisman* as a whole, in order that he may not only view the passage in its proper setting amidst surroundings with which the genius of Scott has adorned it, but may also have become fully imbued with the spirit of the narrative.

#### PLOT OF "THE TALISMAN."

The plot of *The Talisman*, which is considered one of the best of Scott's novels, turns on the story of the cure of Richard Cœur de Lion of a fever with which he was prostrated while in the Holy Land, by Saladin, the Soldan, his noble and magnanimous enemy. Saladin, having heard of Richard's illness, donned the garb of Adonbec el Hakim, the physician, and visited the king's tent. The cure was effected by means of the talisman, a little red purse, which the distinguished Soldan carried in his bosom. Filling a cup with spring water, he dipped the talisman into it, and allowed it to remain for a certain length of time. He then gave the king the draught to drink.

During Richard's illness, the Archduke of Austria had planted his own banner beside that of England. On recovering, Richard immediately tore down the Austrian banner and gave it in custody to Sir Kenneth. During a temporary absence, Sir Kenneth left the banner under the guardianship of his faithful dog, but on his return he found the dog wounded and the banner missing. King Richard, in his rage, ordered that Sir Kenneth should be put to death for unfaithfulness to his trust, but pardoned him on the intercession of the physician (the disguised Soldan).

The strange antipathy shown by Sir Kenneth's dog to Conrad,

Marquis of Montserratt, aroused suspicion against the latter, and led to his being challenged to prove his innocence in single combat, with the result stated in the extract.

The novel would, of course, be incomplete without its love story. That is interwoven with the narrative. As may be inferred from the scene following the combat, Sir Kenneth, who is the Prince Royal of Scotland in disguise, is in love with Lady Edith Plantagenet, the king's relative, who accompanies Queen Berengaria. The tale concludes with their marriage.

Page 179. The heat of the climate.—Locate the spot as nearly as may be and give its latitude. Describe also its climatic features.

Diamond of the Desert.—The name given to a beautiful fountain in the desert, about midway between the camp of the Christians and that of the Saracens, and for that reason chosen by Saladin as the place for the combat.

Lists.—Give the original meaning and trace the present application.

Knight of the Leopard.—Consult foot-note in Reader. Sir Kenneth, Knight of the Leopard, was the title assumed by David, Earl of Huntingdon, Prince Royal of Scotland. See above.

Saladin.—This is the western abbreviation of *Salah-ed-din Lussuf ibn Ayab*, the Sultan or Soldan of Egypt and Syria, and the founder of the Ayabite dynasty of those countries. He was the great Moslem hero of the third crusade, and is represented as a model of Eastern courage and chivalry. He was born in 1137, and died in 1193. As a young man he served in the Syrian army, and was much addicted to wine and gambling, but on becoming, by the death of his uncle, grand-vizier of one of the califs, he began to display those qualities of generalship which afterwards made him so formidable an opponent of the Crusaders. As vizier he more than once foiled and defeated the Christians of Syria and Palestine, by whose combined forces he was attacked. Having been successful, after the death of Nouredin, Prince of Syria, in establishing himself as the Sultan of Egypt and Syria, he was for many years

engaged in petty wars with the Christians and in strengthening and consolidating his dominions. Provoked by the plundering of a rich caravan by the Christians, in violation of a treaty, he attacked and defeated their army at Tiberias, and stormed and captured Jerusalem and almost every other fortified place in Palestine. The news of the victory having reached Europe and England, led to the organization of the third crusade, under the king of France and Richard Cœur de Lion of England, by whom he was repeatedly defeated and finally compelled to sign a treaty ceding to the Christians the coast from Jaffa to Tyre. This occurred a year before his death. Saladin was not only a brave warrior and a skilful general, but a wise administrator, and a man of many noble qualities of mind and heart. His fidelity in the observance of treaties put to shame the bad faith of some of his so-called Christian enemies.

Page 180. Without being themselves exposed to view.—This was, of course, in accordance with Eastern customs which in many cases even yet forbid women to appear openly and unveiled in public places.

Archduke.—At the time of the crusades, that portion of the western empire founded by Charlemagne called Austria (Ostreich, the Eastern government), had not yet attained to the dignity of a separate state, but was merely a duchy. The title of "*Archduke*," or chief-duke, was gradually assumed by the dukes of Austria as a mark of precedence over the other dukes of the empire, though the prefix was not invariably assumed or bestowed. It is questionable whether Scott is not guilty of a slight anachronism in here ascribing the title to the Duke of Austria, since Duke Rudolph IV., who called himself Archidux in 1359, seems to have been the first to claim the distinction.

Cœur de Lion.—Explain the meaning of the epithet, and write a brief sketch of the life of Richard I.

Conrade.—Marquis of Montserrat. See foot-note in Reader.

The Soldan.—An old form, now obsolete, meaning the same as Sultan.

Georgian Guards.—The Georgians are one of the numerous tribes or nations that inhabit the Caucasus. They were formerly

celebrated for their fine physical and mental qualities, and are still so to some extent, though they have probably degenerated under a long course of oppression. The white slaves of Egypt and of Western Asia were largely composed of Georgians.

Page 181. **To prayer ! to prayer !**—Every true Mohammedan prays five times in the course of every twenty-four hours, viz.: about sunset, nightfall, daybreak, noon, and in the afternoon. But believers are not to commence their prayers *exactly* at sunrise, noon, or sunset, lest they should be confounded with the infidel worshippers of the sun. It is well to observe this fact, as Scott's reference might otherwise lead to that confusion. But though the Mohammedans despise the sun or fire-worshippers and regard their practice as idolatrous, it is nevertheless not improbable that the prevalence of sun-worship in the East had an influence in the choice of hours, though the Mohammedan leaders may have been unconscious of it.

**Muezzins.**—The *muezzin* or *muezzin* is an official attached to a Mohammedan mosque, whose duty it is to announce the hours of prayer.

**Mecca.**—This is one of the oldest towns of Arabia, the birth-place of Mohammed, and so the holy city of the Moslems, as Jerusalem was of the Jews.

**Lord of Gilsland's conjecture.**—De Vaux, the Lord of Gilsland, had unjustly suspected the good faith of the Soldan, and conjectured that he brought 5000 instead of the stipulated 500 followers with him, and that the spear heads had been left where they could easily be found when wanted. In what way did the sun's rays confirm that conjecture ?

**De Vaux.**—The Lord of Gilsland, a district in Cumberland.

**Seraglio** (se-rāl'-yō).—The palace of the Turkish Sultan at Constantinople.

**Queen Berengaria.**—Richard's queen-consort.

Page 182. **Still more exquisite pleasure.**—Note the sarcasm.

**Grand Master.**—The Knights Templars were a religious and military order founded at Jerusalem at the beginning of the 12th century by some French knights for the protection of the

Holy Sepulchre, and of pilgrims resorting thither. *Templars* is an abbreviation for "Soldiers of the Temple of Solomon." Their governor or chief was styled "Master of the Temple." The habit of the Templars was white, with a red cross on the left shoulder.

**Hermit of Engaddi.**—Engaddi is a town about forty miles from Jerusalem. The Hermit of Engaddi, Theodorick, was a religious enthusiast. He was an exiled noble, Aberick of Mortemar.

Page 183. "I have confessed to you too often already."—An allusion to the secret crimes of which they had been mutually cognizant, one of which was a conspiracy to have Richard assassinated.

**O, procrastination.**—The Hermit foresaw the fatal result of the coming combat. He is represented as also foreseeing or foreboding the coming terrible fate of the Grand Master.

**Gear.**—A peculiar use of the word in contempt of the ceremony of confession, which he regards as a superstitious form. The word *gear* denotes properly garb, dress, ornament, and so any useful or ornamental appendage, as the ropes and blocks of ships.

Page 184. Not according to the canon.—The canon or ecclesiastical law in relation to the confessional, which is explained in the following sentence.

Otherwise,—God help, &c.—What does this sentence imply?

The strange discovery.—See analysis of plot, at the beginning of the notes.

Page 186. Spruck-sprecher.—A "sayer of sayings," who accompanied the Archduke in the capacity of wise man.

**Carmelite friar.**—The *Carmelites*, or *Order of Our Lady of Mount Carmel*, were a monastic order founded in the 12th century.

Page 188. A serrated and rocky mount.—The reference is, of course, to Montserrat (serrated mountain). *Serrated* (*serra*, a saw), notched or ridged in the form of a saw.



## NOTES ON LITERATURE SELECTIONS.

**Career.**—Properly, a race, or running.

Page 189. **The talisman.**—A species of charm. See analysis of plot.

**Azrael.**—The Angel of Death, so called by the Arabs and Turks.

**The Royal Duke of Austria and myself.**—For the real motive of the Templar see last sentence in third paragraph of page 185.

Page 190. **Do so, I pray thee.**—Scott, in this scene, presents a pleasing picture of the tenderness and humanity of the lion-hearted Richard,—qualities which are generally associated with true bravery.

**Drum, clarion, trumpet, cymbal.**—Describe these various instruments.

**Ethiopian may change.**—Explain the allusion. When the Knight of the Leopard had been pardoned on the intercession of the Arab physician (Saladin), he was given to the latter by Richard as a slave. Taking him into his own encampment Saladin caused his skin to be dyed, and returned him as an Ethiopian slave as a present to Richard. The supposed slave's watchfulness and prowess saved Richard from the dagger of the assassin employed by the Grand Master and Conrade to assassinate him.

**Clerks.**—In the old sense of learned men.

**Leech.**—A physician, doctor.

Page 191. **Curdistan, or Kurdistan.**—"The land of the Kurds." Locate and describe.

**Pavillion.**—More commonly *pavilion*. Royal tent.

**Blondel.**—Blondel de Nesle (*Neel*), Richard's favorite minstrel.

**Edith.**—See analysis of plot.

Page 192. **Gorget.**—The neck-piece of the suit of armor.

Page 193. **Than if I wrote myself Plantagenet.**—Explain the meaning.

Page 194. **Pilans.**—Spelled also *pillans* and *pilaws*. An eastern dish of rice cooked with fat, butter, or meat.

**Mazers.**—Large cups or goblets.

**Horoscope.**—A diagram noting the position of the stars at a particular time, used by the old astrologers, who pretended to foretell future events by their occult science.

**Who would not have said.**—The hermit had read in the stars, at a time when both Saladin and the Knight of the Leopard were in his tent, that there rested under his roof a prince, the natural foe of Richard, who was to marry Edith. Having no doubt that Saladin was meant, the hermit had unfolded to him the prophecy.

Page 195. **As a wild cat in a chamber.**—Explain the application of this simile.

**Accipe hoc.**—"Take this." For the explanation see pages 198-9 of Reader.

Page 196. **Kenneth to . . Ilderim.**—Referring to a previous meeting, when both were in disguise.

**Ethiop to the Hakim Adonbec.**—See analysis of plot. *Hakim* means properly wise man, here physician.

**Knew not of the formation of ice.**—Referring to a discussion between them when both were disguised.

**Curdman.**—A man of Kurdistan.

**Does on.**—That is, puts on. To *do on*, or *do off*, was formerly used in the sense of to put on or put off. *Don* and *doff* are modern abbreviations.

**Frangistan.**—Land of the Franks. All the nations of Western Europe were called Franks by the Saracens.

Page 197. **Not for his manifold treasons.**—See foot-note in Reader, also previous notes.

Page 198. **Simoon.**—The simoon is a very hot, dry wind, blowing from a desert, and generally bearing along a quantity of fine sand. For this reason, and its intense, parching heat, it may well be said to poison the atmosphere.

Page 199.—**The brand of inhospitality.**—This idea of the sacred sanction of hospitality was very common in the East and among the nations of antiquity. The stranger, once he had partaken of the hospitality which was always freely given, could not be punished by his host for even the most atrocious crime, committed previously, even against himself or family.

**Done him to death.**—Another instance of the use of *do* in the sense in which we now use *put*.

**Page 201. What if we two should now.**—This proposal to decide the issue of the holy war by a personal encounter is quite in keeping with the character everywhere ascribed to Richard. There is, too, good reason for the reader to suspect that the warrior king in making the proposal is no less influenced by his burning desire to enter the lists with a foeman worthy of his lance than by his zeal for the deliverance of Palestine from the rule of the infidels.

**Paynimrie.**—*Paynim* or *painim* was Norman-French for pagan or heathen. The termination *rie* is equivalent to *dom*, as if he had said *pagandom*.

**Worshippers of stocks and stones.**—The reference is, no doubt, to the homage paid to images of the Virgin and other representations and relics at the time when all Christendom was Catholic.

**Allah.**—The Arabic name for God or the Supreme Being.

**If not for Jerusalem, then.**—King Richard's longing for a tilt now openly displays itself.

**Grinded lances.**—That is, *sharpened*. Richard wants no mere make-believe contest. Possibly he realizes that the conquest would be vastly easier were Saladin out of the way.

**The master places the shepherd.**—In this and other places the novelist represents the Arabian chief as giving utterance to nobler sentiments than the Christian king. History will probably justify him.

#### EXAMINATION QUESTIONS.

**I.** Indicate carefully the pronunciation and meaning of each of the following words:—*Combat*, *muezzins*, *cavalier*, *seraglio*, *exquisite*, *valiant*, *blasphemous*, *sacrament*, *tournament*, *accoutred*, *visor*, *avouched*, *caracoles*, *couched*, *diapason*, *homage*, *assiduity*, *cushion*, *ragouts*, *poniard*, *paralyze*, *courteous*, *chivalrous*, *sonorous*, *gauntlet*.

**II.** Frame sentences containing the following words, so used as to make it clear that the meaning is understood:—*Lattice*,

*stanchion, procrastination, absolution, scrupulous, orthodox, naught, vision, augury, ominous, omen, guise, nightly, knightly, spells, charms, acclaim, serrated, statues, statutes, collation, pennon, trophy, statuary, intrusion, abortive.*

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## LXI.—THE PLAGUE OF LOCUSTS.

CARDINAL NEWMAN.

John Henry Newman, D.D., was born in London, in 1801. He was educated at Trinity College, Oxford, graduating in 1820. Two years later he became a fellow at Oriel College, and while there was employed by Dr. Whately in the preparation of his well-known *Treatise on Logic* for the press. He was ordained in 1824, and in 1825 was selected by Dr. Whately as vice-principal of St. Alban's Hall, of which Dr. Whately had been made head. In 1828 he became vicar of St. Mary's. At this time he was an ardent Protestant and an active opponent of the Roman Catholic Church. He afterwards was one of the most active in commencing and carrying on that remarkable agitation known as the Oxford Movement, or Tractarian Controversy. The great object of this movement was to counteract on the one hand the Romanizing, and on the other the dissenting, tendencies of the times. The mode in which it was sought to accomplish this end was by restoring what was believed to be the Catholic doctrines and observances of the early English Church. Apostolical Succession, Priestly Absolution, Baptismal Regeneration, and other teachings and practices closely resembling those of the Romish Church were advocated. To further this end Dr. Newman commenced in 1833 to publish the series of tracts known as the Oxford Tracts. Ninety in all of these were published, when their publication was forbidden by the Bishop of Oxford. He obeyed the mandate, but after a few years more of study and ascetic exercises he eventually, in 1845, applied for and obtained admission into the Catholic Church. In 1852 he was appointed rector of the Dublin Catholic University, a position which he retained for five years. He has long been regarded as one of the most distinguished prelates of the Catholic Church, of which he was some

years ago created a cardinal. He is the author of a number of important doctrinal and historical works, some of which were written before, others after, his secession. He has written also two or three works of fiction, of which *Callista*, a classical and Christian story whose scenes and characters were laid in the fifteenth century, was one. The graphic and thrilling narrative of the plague of locusts, which constitutes the lesson, is selected from this work.

**Page 299. A transition substance.**—The meaning is a little obscure, but the author probably intends to represent the broad mud-banks as now becoming a breeding ground for the locusts. The female locusts excavate holes in the earth, in which they deposit their eggs, regularly arranged in a long mass of cylindrical shape. The mass is enveloped in a glutinous secretion. The young locusts do not undergo a complete transformation like many insect tribes, their form when they are first hatched not differing much from that of the full-grown locust. Hence they are ready to commence their destructive career at a very early age.

**Hanging over it.**—The too frequent repetition of the pronoun *it* is a slight defect in this otherwise fine descriptive paragraph. The position of this last “it” causes a momentary ambiguity, as if the word might refer to “mud,” but a re-reading of the sentences quickly makes the meaning clear.

**What these indications portend was plain.**—What were the indications referred to, and what did they portend?

Before the pupils leave this paragraph, the teacher would do well to call attention to the admirable clearness with which each feature of the scene is brought to mental view. An artist would have no difficulty in reproducing the pool and all its surroundings on canvass.

**Page 300. From the Atlantic to Ethiopia.**—The pupil should be required to locate all the localities here mentioned on an outline map, or, better still, to draw a map containing them.

**Clouds of the devastating insect.**—Would it have been better for the writer to have here used the plural *insects*? Give reasons for your opinion.

**And so ubiquitous are they.**—What is the meaning of *ubiquitous*? Does the word seem to be used here in its proper or ordinary sense? Would we say of the men and women in a densely populated country that they are “ubiquitous?” If not, construct a sentence illustrating the common use of the word.

**Page 301. Harpies.**—The harpy is a fabulous creature in the ancient Greek mythology, usually represented as sent to inflict the vengeance of the gods. Some writers describe them as fair-haired maidens, winged, and flying very swiftly; others as winged creatures, loathsome, and repulsive to sight and smell, and defiling everything which they came near. The latter is, of course, the description in the mind of the author.

**Virus.**—The poisonous matter which carries contagious disease.

**Corroding.**—Distinguish from *scorching* or *burning*.

**Malevolence.**—Give the meaning and derivation, and those of the antithetic word with the same ending.

**Manage to destroy.**—Does the author really mean what he says when he describes the locusts as dying with a malevolent purpose? If not, what figure of speech is he using?

**Vanguard.**—Give the terms corresponding, which would be needed to include a whole army.

**Formed one after the other.**—The meaning probably is that the young locusts, which have been hatched in countless myriads from eggs deposited in the soil, have just now reached the stage at which their wings are sufficiently developed to enable them to fly, and so rise in hosts literally out of the hot mould.

**Innumerable.**—Innumerable. According to the more common force of the prefix *in*, we should expect the word to mean *not* numerous, but the prefix is here privative, not negative. *Innumeros* is used by Milton and by the poets of an earlier day, but is rare in the literature of to-day.

**Their whizzing and hissing.**—The stridulous noise is made by the friction of their rough hind-legs against their wing-covers. These wing-covers are of a leathery texture, narrower than the wings but of the same length.

Page 302. Note the inversion of the usual order in this sentence, and the fine effect it has in bringing the second *snow* near the first.

Upon fields, crops, gardens, etc.—Does the extended enumeration of objects here weaken or strengthen the force of the description? When is it desirable to particularize, and when to abbreviate, in description?

Hastily dug pits, etc.—It will interest the pupils to be told of the similar invasion of locusts, known as the Grasshopper Plague, in some of the Northwestern States and our own Manitoba some years ago. The farmers resorted to the same tactics, digging ditches, ploughing trenches, etc., with results similar to those described in the text. The American locust is a good deal smaller than the Oriental.

Before them a paradise, etc.—Compare Joel ii., 1-12.

Page 303. Bargain for a funeral pile.—What is the meaning?

There is a smiling farm.—The fullness and clearness of the graphic description on this page and the next cannot fail to interest students. They should dwell upon it till they have clear conceptions of the different pictures presented, and can reproduce the main features of the whole description in their own language.

Page 304. Decurion.—Properly an officer in command of ten soldiers.

Impluvia.—The *impluvium* was a rain-water cistern in the centre of a large room which was roofed over, with the exception of a place in the centre towards which the roof sloped so as to discharge the water falling upon it into the *impluvium*. The latter was often ornamented with statues, columns, and other works of art.

Xysti.—The *xystus* was a portico covering a piece of ground which was laid out in flower-beds, walks, etc.

Triclinium.—The dining-room of an ancient Roman house. The word means *three couches*, and the room is so called from the fact of its containing three couches, arranged on three sides of a square. On these couches the family and guests reclined at meals.

**Tesselated.**—Formed by inlaying materials of different colors, in squares, triangles, or other geometrical figures.

Page 305. **Reckless of death, etc.**—Observe the fine effect of the short, nervous clauses and of the parallelisms. Point out other instances of both characteristics in the extract.

**They took from it . . . payment.**—Note the effective antithesis in this sentence. Point out the contrasted words. Select the antithetical sentences in the extract.

**The hideous swarms.**—One merit of this fine bit of descriptive writing is the well-chosen epithets. They are very freely used, much more so than is ordinarily desirable, but here they are doubly justified, first by the nature of the subject, and secondly by the excellent taste with which they are chosen. Illustrate the last named feature by examples from this and preceding pages.

## V. — TO DAFFODILS.

ROBERT HERRICK.

Robert Herrick was born in London in 1591 (not in 1594, as given in Reader). His father was a goldsmith, and at the age of sixteen Robert was apprenticed to his uncle, Sir William Herrick, one of the richest goldsmiths of the time. Six years later he entered Cambridge, took his degree in 1616, and became Master of Arts in 1620. In 1629, when he was in his 39th year, he having taken orders in the Church of England, was presented to the rural living of Dean Prior. Though at first oppressed by the contrast afforded by the quiet and solitude of a dull village, as compared with the life and vivacity of the brilliant circle of literary wits with whom he had been accustomed to associate, he soon grew to enjoy the situation. He took delight in studying and celebrating in song the rural, semi-pagan customs that survived in the village. These, in fact, furnished the principal themes of his poems, the first of which was *A Description of the King and Queen of Fairies*, published in 1635. Five years later appeared *Wit's Recreations*, a volume of sixty-two small poems, which, though published anonymously, he afterwards acknowledged as his, in 1648, in the collection of lyrical poems which



constituted his chief and celebrated work, *Hesperides*. Of Herrick's life as a clergyman we know but little, and that little is not adapted to give us a very high idea of his dignity and earnestness. Anthony Wood describes his sermons as "florid and witty," and an aged woman who was one of his parishioners used to tell that the poet once threw his sermon at the congregation, cursing them for their inattention, and that he had a favorite pig which he taught to drink out of a tankard. Herrick's poems are entirely pastoral. Though his genius displayed itself only within a very narrow range, he was in its own field unrivalled amongst British poets. Of the mass of his poems, thirteen hundred in all, not one is lengthy. One of his critics, who compares them to a mass of jewels of widely varying values heaped together in a casket, says of them:—"Some are of the purest water, radiant with light and color, some were originally set in false metal that has tarnished, some were rude and repulsive from the first." Herrick himself sums them up as follows:

I sing of brooks, of blossoms, birds, and bowers,  
Of April, May, of June and July flowers,  
I sing of May-poles, hock-carts, wassails, wakes,  
Of bridegrooms, brides, and of their bridal cakes.

In 1648, Herrick was ejected from his living by the Puritans, but he was restored to it in 1662. He died in 1674.

Page 55. Fair Daffodils.—(*Daffodil*, *asphodel*, from the Lat. *asphodelus*, called also *daffodil*, *daffadilly*, and *daffadowndilly*.) *Daffodil* is the popular English name of a plant of the amaryllis family, genus *Narcissus*. It has large bell-shaped flowers of a bright yellow color. The common daffodil is a native of England and most parts of Europe, growing in woods and hedges.

**Early rising.**—Explain and justify, if you can, this epithet. Does it heighten or lessen the effect of the thought, or rather feeling, to which the poet is giving expression?

**Hasting.**—Note the force and beauty of this epithet in its connection. Does it seem to have been related in poet's mind to the foregoing?

**Even-song.**—The song used at evening worship. Frequent allusions to it are found in the earlier poets.

Thee, 'chantress of the woods among,

I woo to hear thy even-song.

—*Milton*: Il Penseroso, 64.

It opened at the matin hour

And fell at even-song.

—*Rossetti*, Symbols.

He tuned his notes both even-song and morn.

—*Dryden*.

The word is poetically rich by reason of its homelike and sacred associations.

**Will go with you along.**—Does this refer to retiring for the night or to death? Give reasons for your opinion.

**To meet decay.**—Expand carefully your conception of the thought in this line. Does the poet mean that the object of growth is to prepare for decay, or only that decay is an inevitable sequence of growth? In either case, develop the fullness of meaning wrapped up in this short phrase.

**Anything, etc.**—At first thought this word will probably jar a little on the taste as if used without special significance, merely to fill out the line. Perhaps closer study will remove this impression. If *anything* is meant to suggest *everything*, it adds immensely to the pathos of the sentiment.

**As your hours do.**—Can you justify the use of "your hours" where the antithesis seems to require only "you," or is the additional word used only for the sake of the metre? Try the line with special emphasis on *hours*. What is the effect on the thought?

**Ne'er to be found again.**—This thought is climacteric. It suggests decay without reproduction, death without resurrection. As a Christian poet, Herrick might have been expected to suggest that the life of the plant remains in the bulb and re-appears in the new flower; that no particle of the dewdrop is destroyed, but each dissolved only to re-appear in new combinations.

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## XXXI.—TO A HIGHLAND GIRL.

WILLIAM WORDSWORTH.

The name and history of William Wordsworth are so familiar to all readers of English poetry as to render a sketch of his life and character almost superfluous. The poet was born at Cocker-mouth in 1770, and was left an orphan at the age of fourteen. He was educated at St. John's College, Cambridge, from which he graduated in 1791. He was by no means a brilliant student in the ordinary subjects of the college course, but almost from the first gave himself up largely to the study of poetry. In company with a fellow-student he made a pedestrian tour in Europe in 1771, and in the autumn of the same year, after his graduation, he returned to France. In the youthful ardor and generosity of his poetic temperament he sympathized passionately with the aims of the revolutionists, and, in consequence, so involved himself with the plans and plots of the Girondists that had not circumstances compelled his return to England he could hardly have escaped the guillotine, as he himself confesses. In 1793 he published *Descriptive Sketches* and an *Evening Walk*. "Seldom, if ever," says Coleridge, "was the emergence of an original poetic genius above the literary horizon more evidently announced." These poems failed, however, to make much impression on the public mind. At this period Wordsworth was in straitened circumstances financially, and he was looking out for newspaper employment when an unexpected legacy of £900, left him by Raisley Calvert, a friend who recognized in him the elements of poetic genius, with the express wish that he might have a few years of leisure for the development of his powers, gave him the longed-for opportunity. He turned it to excellent account. *Lyrical Ballads*, the joint production of himself and Coleridge, written during a pedestrian tour, appeared in 1798. *The Excursion* (1814), his longest and greatest work, established a reputation which had been slowly but surely built up despite many sneers and jibes of Jeffrey and other critics. Even his warmest admirers are forced to admit that he exposed himself to much deserved ridicule by many

ludicrous affectations in style, and the occasional choice of mean and impracticable subjects. But the true genius of the poet gradually rose above these mannerisms until hostile critics were obliged to confess that though the blemishes obscured they could not conceal the lofty nobility of thought, and the freshness, beauty, and refinement of sentiment, in *The Excursion* and subsequent works. Critics are even yet divided in opinion as to whether "The Lake School"—the term used to denote the works of Wordsworth, Coleridge, and Southey, who happened to live in the same neighborhood in the lake region of Westmoreland, but whose productions have little in common—was first given seriously or as a nickname. Wordsworth himself certainly deserves to be regarded as the founder of a new and splendid school of poetry. Without occupying space with further particulars, the following estimate of his rank and work from the pen of a recent writer may be quoted as eminently just and appreciative: "As Scott turned in disgust from his own age to the illusions of romance, Wordsworth turned to the sanctities of nature. His dreams of perfect human brotherhood were at an end, but his imagination sought ideal communion with the pure loveliness and solemn grandeur of the external universe. The school of poets reigning when Wordsworth appeared were blind to nature or looked on it as a dull, dead painting. Wordsworth set himself to study 'an infinite variety of natural appearances that had been unnoticed by the poets of any age or country.' He recognized a soul in nature and rendered homage to her personality, and it is as nature's high priest that he stands alone among all other poets. In pure originality, *i.e.*, in absolute self-dependence of genius, he had no superior in any age and no compeer in his own. Even Keats and Shelley, with all their unique and splendid powers of imagination, do not disdain to learn from him, but he learns from no one. His thoughts have a divine freshness and beauty, as if nature in some supremely gracious mood had whispered to his soul her inmost secrets, and gifted him with a novel magic in uttering them."

Wordsworth's "serene life was in harmony with his noble teaching." He died in 1850.

Page 202. **Shower of beauty.**—The expression does not seem particularly happy. It is too evidently suggested by the necessities of rhyme. Possibly, however, there may be an allusion to the myth of Danaë, of Argos, mother of Perseus, whose Olympian lover visited her in the form of a shower of gold, but even this supposition scarcely rescues the line from the category of commonplace.

**Consenting.**—Used in its primary sense of agreeing in opinion or sentiment, working with a common purpose.

Page 203. **A quiet road.**—*Road* is probably used in the sense of "roadstead." Cf.

"My father at the road  
Expects my coming, there to see me shipp'd."

—*Shakespeare.*

**Together do ye seem.**—This description of a quiet scene on the lake shore, as embodied in memory and idealized by fancy, is strikingly characteristic of Wordsworth's poetic genius, in that aspect of it which enables him to delight in communion with nature in all her varying forms.

**With a human heart.**—Why does the poet choose the word *human*? Would *glowing*, or *throbbing*, or *loving*, or some such epithet have suited the thought as well?

**Nor thy peers.**—*Peers* is, no doubt, used in the sense of companions or associates, as in Spenser's: "He all his *peers* in beauty did surpass." Does the phrase "or thy peers" seem to add anything to the beauty or force of the thought?

**Scattered like a random seed.**—Criticise (a) this use of the word *scattered* in reference to a single object, (b) the appropriateness and force of the simile.

**Quick and eager visitings.**—Justify the use of these adjectives.

**A bondage . . . life.**—Explain as exactly as you can the nature of the *bondage* and the *strife*, and show how this couplet indicates the close observer and interpreter of natural gestures.

Page 204. **Who art so beautiful.**—A commonplace ending. Why?

O happy pleasure!—Criticise the choice of the epithet. Does it seem a happy one?

But as a wave.—Explain the poet's meaning by a free paraphrase of this and following six lines.

My recompense.—What was his *recompense*?

Nor am I loth.—State in your own words why the poet was not loth to part from one who had given him so much pleasure.

## XLI. — THE CLOUD.

PERCY BYSSHE SHELLEY.

Percy Bysshe Shelley was born in Sussex, England, in 1792. He was in some respects a precocious youth, with a peculiarly delicate and sensitive organism. His approach to manhood was signalized by the profession of profound atheism and the production of wild romances, interesting only by reason of their amazing extravagance. Only one or two of these ever found their way into print. In 1810 Shelley went to Oxford (University College), but early the following year he was expelled for having circulated a pamphlet on *The Necessity of Atheism*. A year or two later he published *Queen Mab*, a poem which he hoped would sweep religion from the world, but which he himself afterwards despised as a juvenile effort. His first great poem, *Alastor*, was published in 1816, followed by *The Revolt of Islam* in 1818. In the latter year he took up his permanent abode in Italy. During the four years which intervened before his death he produced his grandest works, *Prometheus Unbound*, the *Cenci*, *Adonais*, etc. The *Adonais*, in which he deplored the death of Keats, has been by some pronounced the finest elegy in all literature. Some of his lyrics are surpassingly beautiful. Of others of his productions, it is enough to say that one or two were suppressed at the instance of the Society for the Suppression of Vice. Shelley was drowned in 1822, while sailing in an open boat from Leghorn to Lerici, a town on the shore of the Bay of Spezia, where he was residing.

Shelley's character seems to have been made up of a strange mixture of good and evil. By most persons in his own day he was regarded as a monster of iniquity, and this opinion of his character prevented his exalted genius from receiving the recognition it merited, and has since received. The better informed and less prejudiced opinion of the present has gone far to reverse the verdict of his contemporaries, and it is now generally admitted that his life was in the main upright, and that he possessed many estimable and lovable qualities. "He was sometimes very selfish, but habitually generous; is known to have told absolute falsehoods, yet in the tenor of his life and works inculcated the purest reverence for truth. Right or wrong, he always thought intensely and spoke vehemently. His life was restless, unhappy, but pure and beneficent. He was irreligious on principle, but a Christian in practice. As a poet he has not the masculine vigour of Byron, or Keats' quaint luxury of language, but he is more finely intellectual than either, and his verse has a subtle and thrilling melody that no English poet has ever equalled."

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The student cannot fail to note the exquisite melody produced by the skilful use of the rhythmical anapæst, and the alternation of pentameters and dimeters, in *The Cloud*.

Page 219. Noon-day dreams.—It is possible, as is observed in the annotated edition of the Reader, that Shelley here alludes to the prevalent and perhaps correct belief that the growth and development of plant-life takes place chiefly at night, and that the leaves and buds, dormant at mid-day, are awakened by the evening dews.

From my wings are shaken.—Note the beauty of the metaphor. What could be more charming than the conception of the falling dew as particles shaken from the gauzy wings of a beneficent cloud-spirit? Is, however, the conception true to nature and fact, in so far as it represents the dew as coming from the cloud?

And laugh as I pass.—It is not easy, and would be scarcely pleasing, to conceive of the thunder-peal itself as the laugh of the

cloud, if that is the poet's thought. May it not be that he has in mind rather the silvery or golden gleams that glorify the edges of the dissolving cloud after the storm has passed over?

The changes of metaphor, which enhance the beauties of the first stanza, correspond charmingly to the variation in the forms and movements of the clouds from day to day and from season to season, which they are intended to describe.

**Pines groan aghast.**—What is the nature and cause of the groaning? Justify the choice of the word *aghast*.

**'Tis my pillow white.**—What is the *pillow*, the snow in the atmosphere, or that which has fallen on the mountains? Give reasons for your opinion.

**While I sleep.**—Can you justify the description of the cloud as asleep while the blast is blowing, or can you offer another explanation?

**Sublime on the towers.**—Is *sublime* used in the literal or derivative sense? Criticise the use of the word *bower*.

**In a cavern under.**—Have you observed anything in the phenomena of thunder and lightning to warrant this description of the lightning as sitting above the thunder? Can you refer to any passages in the Greek or Latin classics which may have suggested this striking representation of the thunder as imprisoned in a cavern, etc.?

Page 220. **And I all the while.**—Can you conceive of the cloud as basking in heaven's blue (why *blue*?) smile, while the lightning, which sits as a pilot on its towers, is dissolving in rain? Criticise or justify.

It will seem almost like sacrilege to attempt to transform one of these stanzas into plain prose, yet it will be well to have the student do so, preserving the metaphors, in order to enable him to know whether his imagination has clearly reproduced each of the poet's marvellous pictures.

**Sanguine.**—In what sense used?

**Meteor eyes.**—Justify this charming epithet, showing its appropriateness and truth to nature.



**Burning plumes.**—Distinguish these from the “meteor eyes.”

**Rack.**—Explain the meaning of the word. Justify the metaphor contained in the first four lines of this stanza, and the simile in the next four.

**Its golden wings.**—The golden wings of what, the sun or the eagle?

**The lit sea.**—How *lit*?

**Beneath.**—Does this word form an exact or only an allowable rhyme with *breathe*? Explain and illustrate the sharp and flat sounds of the digraph *th*.

**Ardor of rest.**—Can you justify this expression? Would you regard it as an oxymoron?

**As a brooding dove.**—A felicitous comparison, as every one who has ever watched the clouds resting peacefully in the heavens on a quiet summer evening will feel.

**By the . . . strewn.**—What is it that is strewn by the midnight breezes, and upon what?

**Peep . . . and peer.**—Shelley's exquisite taste in the choice of words here shows itself in a nice discrimination between two words which are roughly used as synonyms. *Peep* (an onomatopoeic word, probably derived from the chicken's chirp or peep closely following its peeping from the shell) suggests the first appearance of some shy creature looking over an obstacle or through a crevice. *Peer* means to look closely or sharply, and therefore continuously. Cf. Shakespeare's use of the two words:

“Peep through the blanket of the dark.”

“I can see his pride peep through each part of him.”

“When daffodils begin to peer.”

“Peering in maps for ports, and piers, and roads.”

Page 221. **And these.**—To what does *these* refer?

Here again the student should be required to translate the imagery of the (foregoing) stanza into plain prose, in order to assure himself that he realizes every feature of the picture. The exercise will prove very profitable in training the perceptive faculties, and the sense of the beautiful, if it leads to a careful observance of the various phenomena so charmingly depicted.

**Burning zone, girdle of pearl.**—The references are, of course, to the circles sometimes seen around the sun and moon before a storm. Note the accurate discrimination in the metaphors.

**The volcanoes are dim.**—Living in Italy, the poet would, no doubt, be familiar with the appearance of the Sicilian volcanoes as seen under various conditions.

**From cape to cape.**—One needs to have lived in a mountainous region on the sea-coast in order to appreciate fully the truthfulness to nature of this and the following couplet.

**Torrent.**—Rapidly flowing, as driven before the hurricane. Cf. Milton's "Waves of torrent fire."

**The million-color'd bow.**—Can you justify *million-colored* as applied to the rainbow?

**The sphere-fire above.**—Explain the formation of the rainbow, and justify the epithet *laughing* as here used.

**Earth and water.**—How can the cloud be said to be the daughter of *Earth*?

**Cenotaph.**—Explain the meaning. What is the cloud's *cenotaph* here referred to, and how does the cloud "unbuild" it again?

[NOTE.—Some teachers may be inclined to think the foregoing notes and questions unnecessarily minute. For a certain class of students, in whom the imaginative and poetic faculties are well developed, they may be so, but the author's experience has led him to the conclusion that it is very easy and very common to take too much for granted in regard to the average young reader's comprehension of the thought and imagery of a poem abounding, like the above, in metaphor.]

#### LXIV.—THE ISLAND OF THE SCOTS.

WILLIAM EDMONSTOUNE AYTOUN.

William Edmonstounie Aytoun, poet and humorist, was born in Edinburgh in 1813, and received his education in that city and in Germany. He studied law and was called to the Scottish bar in 1840, and was appointed Professor of Rhetoric and Belles-

Lettres in the University of Edinburgh in 1845. Aytoun and Theodore Martin united in 1854 in the production of a volume of clever parodies and humorous pieces called the *Bon Gaultier Ballads*. His *Ballads of Scotland* are regarded as possessing considerable merit. He published, also in connection with Theodore Martin, a volume of translations of Gæthe's minor poems. But his reputation as a poet rests chiefly on his *Lays of the Scottish Cavaliers*, from which the extract is taken. These were published in 1849, and have gone through several editions. They are in the style of the school of Sir Walter Scott, and are full of racy life and thrilling vigor. Aytoun was also one of the brightest journalists of his day, and was for many years a valued contributor to *Blackwood*. Of a series of tales published in this magazine, the best known for their broad and robust humor are *The Glenmutchkin Railway* and *How I Became a Yeoman*. He died in 1865.

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Page 315. **The Rhine is running.**—Note the fine effect produced by the poet's plunging *in medias res*. The attention is captured at a stroke.

**Serried.**—Closely drawn up, compacted. *Serried* is the participle of an obsolete verb, *serry*, to pack or crowd together.

**See there!**—Describe fully the situation as suggested in the first two stanzas.

Page 316. **Mareschal.**—The older form of *marshal*.

**Never thought to dare.**—What is the meaning?

**Bold Duguesclin.**—Bertrand du Guesclin was a constable of France in the 14th century, and the most famous French warrior of his age. The history of the period records many of his daring exploits. The name appears in a variety of forms in contemporary records, *e.g.*, Claquin, Klesquin, Guesquin, Glayaquin, etc.

**That gentle blood.**—See fifth stanza below.

**With great Dundee.**—Viscount Dundee, John Graham of Claverhouse, and a relative of Montrose. Write a sketch of his career.

When he fought and fell.—The Pass of Killiecrankie.

There went they forth.—To what extent has this representation of the voluntary exile of the Scottish cavaliers and their exploits in foreign lands a basis in historical fact?

The traitors and the spoilers.—Explain the historical allusions.

Let me name the spell.—A *spell* is properly a charm consisting of some words of occult power. In the Anglo-Saxon the word meant a saying or tale. Hence the last part of the word *gospel*.

The Garry's banks.—The Garry was a stream in the Highlands near the pass of Killiecrankie, where Dundee was killed in the battle with the Government forces under General Mackay.

Page 318. "Now by the Holy Cross," etc.—These words are spoken, presumably, by the French Mareschal.

"Faster flashed the flame."—Note the alliteration and its effect. Observe it also in *ball* and *bullet* in the next line, and the fine use of the *onomatopœia* in the words *plash'd* and *hissing*. Select other instances of the effective use of both devices in the extract.

None behind to aid.—The gallantry of the cavaliers is heightened by the cowardice of the French, who dare not even follow in their rear.

Have you seen the tall trees.—A noble metaphor. Note how it exalts our conceptions of the strength and unwavering firmness of the Scots to compare them mentally with the mighty trees which bow before the blast, only to rear their tall forms again in unyielding majesty.

Page 319. Our dead Claverhouse.—John Graham of Claverhouse was the family name of Dundee.

Claymore.—A large two-handed sword formerly used by the Scotch Highlanders. The name is now given to a basket-hilted, double-edged broadsword.

The parent springs.—Where are the sources of the Rhine? Describe the avalanche.

**In vain their leaders.**—This is grammatically obscure, but the *their* obviously refers back to the Germans.

**The deadly brand.**—Why is the sword called the *brand*?

**O lonely island.**—The sad picture that follows is drawn with great power. Note the distinctness with which every feature stands out to view. Note, too, the skilful adaptation of the metre to the theme. We have no longer the martial rush of the rhythmical periods, but the solemn and sombre tread of a mournful measure. Whereas it is difficult to read the previous stanzas without unconsciously falling into impetuous haste, it will be found as difficult to read these lines with other than a slow, sorrowful cadence.

**A bare and batter'd mound.**—What was this?

Page 320. **A stranger band.**—The mercenary usually gets the lion's share of the danger, the lamb's share of the glory.

**The danger was their meed.**—Explain. Is this spoken in irony or in earnest.

**The legend does not live.**—This may perhaps be taken to intimate that this lay is not founded upon legend, but drawn from imagination. This, however, does not prevent its being true in the higher sense,—true to the facts of Scottish character and history.

## LXXV.—THE CLOUD CONFINES.

*DANTÉ GABRIELE ROSSETTI.*

Danté Gabriele Rossetti was the son of Gabriele Rossetti, a celebrated Italian author. He was born in London in 1828. His highest fame was, perhaps, achieved in the domain of art, to the study of which he early devoted himself. In connection with Holman Hunt, Millais, Madox Brown, and others, he founded what is known as the Pre-Raphaelite School of painting, which has asserted its principles with great vigor, though opposed to the general tendencies of English art. As Rossetti never allowed his pictures to be exhibited at the Academy, they were generally transferred at once from his studio to private collec-

tions, and consequently are, as has been said, "more talked of than known," but they are sometimes sent by their proprietors to various public galleries, and have stamped his reputation as that of a thoughtful and powerful painter. As an author, Rossetti is best known by his translations from the early Italian poets: They are amongst the most exquisite translations that exist in the language. All his poetical productions are highly finished. As a critic has said: "Rossetti's is a fine rather than a daring imagination, and in his use of quaint modulation and images he is like a musician drawing from some old and forgotten instrument its fullest strains. As a poet he has much in common with his friends Swinbourne and Morris. His style is not so bold as that of the one, nor so rich as that of the other. He has not the charm of their voluptuous music, but he excels them in the delicate quaintness of his thoughts." These qualities are to some extent illustrated in the extract. Rossetti died in 1882.

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The burden of this poem is the mystery in which the life and death of man are enshrouded. Its title "The Cloud Confines," or Limits, suggests that, as in a dark day the eye cannot penetrate the dense cloud curtain that shuts out from view everything beyond our narrow horizon, so our mental vision is shut in by the impenetrable veil that hides the future. The student will need to keep before his mind the conception of one vainly striving to see beyond the little cloud-enveloped hemisphere which confines his view, as the symbol which gives form and coloring to the poet's thought. Compare Milton's use of the word "confines":

"And now in little space  
The confines met of empyrean heaven,  
And of this world."

Page 359. The day is dark and the night.—That is, day and night are alike dark. Note how much more effective is this mode of expression than if the poet had said, "The day and night are dark"?

Search their heart.—Get at the deeper meanings of life and death.

**No lips of cloud.**—In the physical sphere the clouds sometimes part and give us visions of the beyond. Not so, says the poet, with the cloud confines of human life and destiny.

**Nor morning song, etc.**—Fill out the suggested thought or comparison.

**Gazing alone.**—In what way do these words affect the thought?

**Page 360. Shall know one day.**—That is the constant refrain which lightens the gloom of the song.

**We name it the old.**—An event no sooner takes place than it glides over into the past. The present is but a pivot, a transition point, connecting the future with the past, the unknown with the known. Our knowledge of that which is past is confined to some tales or remembrance of it as it was when present, not as it now is. The friends who have gone we know but as they were, not as they are.

**Whether at all . . . sped.**—These four lines contain four problems relating to the dead, in respect to which the poet says we are in the dark. (1) Do they still exist, or is death annihilation of being? (2) If they exist, in what condition? (3) "Whether they too were we." This is obscure, but probably refers to the Pythagorean doctrine of the metempsychosis or transmigration of souls. Do the aforetime spirits of our ancestors now live in us? (4) What is the nature of the death process?

**The heart of hate.**—In the true spirit of poetry the poet regards the two emotions of *hate* and *love* as constituting the essence of life. What of these? The history of life is a story of strife and debate, of destruction by the ravages of war, and destruction by the fierce competitions and necessities of peace. A pitiless fate which seems often the embodiment of the spirit of hate rules over all. What of this hate? Does it exist and reign in the beyond? And so of the spirit of love, which is the great counteracting force. The poet may have had in mind the mystic philosophy of the ancient Empedocles who made love and hate the two great antagonistic principles of the universe, the one creative, binding together the primitive elements, the other destructive, driving them asunder.

Of fangs that mock.—Expand the conception.

Page 361. **Bells prolonged into knells.**—A striking expression. The funeral knell is but the prolongation of the wedding bell, so closely and surely does one follow the other.

**The sky leans dumb.**—The metaphor in the first four lines of this stanza is surpassingly fine, though the thought is intensely saddening. *Sky* and *sea* mak<sup>e</sup> up the universe of the beholder. They are all that he can see. The sky is dumb and weary, and the song of the sea everlastingly sad and dirge-like.

**Our past.**—All life is made up of *past*, *present*, and *future*. The past is dead and gone, the present a vanishing point, a fleeting shadow, the future a dark unknown. Man's only consolation is in the refrain, "We shall know one day." But shall the knowledge be sweet or bitter? Of that the spirit of poetry, at least of present day poetry, breathing an atmosphere of scientific positivism, says nothing. It is matter of Christian faith.

## CII.—A BALLAD TO QUEEN ELIZABETH.

AUSTIN DOBSON.

England, by the decree of Pope Sixtus V. and the declaration of Mary, Queen of Scots, had been made over to **Philip II.** of Spain, as the representative Catholic sovereign of Europe. To enforce his **vaunted claims**, the Spanish King gathered together a force (Sp. *armada*, armed force) of 130 ships, manned with 8,000 seamen and 20,000 soldiers, which he proudly termed invincible. To oppose this force, Elizabeth had only 80 ships, much smaller than those of the enemy, and 9,000 men; but they were under leaders who in skill and daring were unmatched in Europe. **Lord Howard**, in whose veins flowed the best blood of England, was Lord Admiral. **Francis Drake**, a **Devon** sea-captain, who had spent twenty years in voyages of exploration and plunder, was vice-admiral. With him were associated other famous sailors—**Sir John Hawkins**, **Martin Frobisher**, **John Davis**. The Armada finally set sail in 1588. The result of the contest is well known: beaten in the fight, shattered



by shot and tempest, the great fleet, or the fifty ships left of it, crept back to Corunna, and the Protestantism of England was secure.

[See Kingsley's *Westward Ho!* chaps. xxx., xxxi.; and Green's *History of England*.]

**Sack us.**—Pillage our towns.

**Fagot and stack us.**—‘Stack,’ a pile of straw or wood, etc., allusion to the burning of heretics.

**Neptune.**—Roman god of the sea, for the sea itself.

**Galleon.**—(*Gal'le on*) (Sp. *galeon*). A large armed ship of commerce, having four decks, used formerly by the Spaniards.

**Caracks.**—(*Car'acks*) (Fr. *caraque*, Sp. *caraca*). Large Spanish or Portuguese ships of commerce.

**Kirtles.**—A loose gown, or outer petticoat.

**Stern-frames.**—The poop; the lofty deck in the stern.

**Flaccus.**—Quintus Horatius Flaccus (65 B.C.—8 B.C.), generally called Horace, the greatest of Latin lyric poets.

**Bowl rubbers.**—The game of bowls, played with wooden balls upon a flat piece of turf, has been for ages a favorite British game. It bears some resemblance to curling. The word ‘rubber,’ generally used in card-playing, denotes either in a series of three games the two gained, or else when each side has gained one, the decisive third game. Hawkins was consigned by the poet to the country inn, there to pass his time in playing at bowls, the loser to pay for the wine staked on the game.

**Bacchus.**—Roman god of wine.

**St. James.**—This is almost an anachronism. Whitehall was the royal residence in Elizabeth's time, St. James' being only used as a manor. See *Contentment* and note.

**Or at sea.**—Before, etc. Cf.

“Or ever the silver cord be loosed.”—Eccles. xii. 6.

**His mines of Peru.**—Peru was conquered by Pizarro and a small force of Spaniards in 1533, and remained part of the Spanish possessions till 1821, when it became independent. Peru is proverbial for its gold and silver mines.

**Tug at his bullet and chain.**—The ball and chain fastened to the prisoner to prevent his escape.

**Envoy.**—See Appendix.

**Gloriana.**—The name under which Spenser in his *Faery Queen* celebrated his well-beloved sovereign, Queen Elizabeth.

**Don.**—(Sp. *don*, Lat. *dominus*). A Spanish title formerly applied only to nobles, now used as a polite title of address, like our Mister. Here used for ‘Spaniard.’

**Rack us.**—Put us on the rack, a favorite mode of torture with the “Inquisition dogs of Spain.”

#### BIOGRAPHICAL.

HENRY AUSTIN DOBSON was born in Plymouth, 1840. His life, until he was sixteen, was mostly spent in Holyhead, in Anglesea, and at school in Beaumaris, Coventry, and Strasburg. It was intended he should follow his father’s profession of civil engineer, but feeling little inclination for it he became, in 1856, a clerk in the Board of Trade, a position he still retains. He has been a contributor to many magazines, such as *St. Paul’s* and the *Century*. The first volumes of his scattered lyrics were published in 1873 under the title *Vignettes in Rhyme* and *Vers de Société*, followed in 1877 by *Proverbs in Porcelain*. An American edition of selections, issued in 1883, was called *Old-World Idylls*. *At the Sign of the Lyre* (1885) is his latest volume of verse. In prose, Mr. Dobson’s work consists of a *Life of Hogarth*; *Life of Fielding*; *Life of Steele*; while he has edited, with excellent taste, *Eighteenth Century Essays*; *Selections from Steele*; *Selections from Goldsmith*. Mr. Dobson has the honor to be one of the first to introduce into English verse those forms of French versification known as the rondeau, villanelle, and the ballade: of the last of which, the *Ballad to Queen Elizabeth*, furnishes us with an example. These are the favorite forms to-day of the *vers de société*, or bright, clever, polished verse, on themes of social interest. Praed, Locker, Lang, Dobson, have all done excellent work of this kind, the last two being the foremost living representatives of the school.



## VI.—ON CONTENTEDNESS IN ALL ESTATES AND ACCIDENTS.

JEREMY TAYLOR.

Jeremy Taylor was, by general consent, one of the greatest theological writers and the most eloquent pulpit orator of the seventeenth century. He was the son of a barber, and was born in the town of Cambridge, England, A.D. 1613. At the age of thirteen he entered Caius College as a sizar (*i.e.*, a student who, in return for certain services, received free commons), and after a brilliant course of seven years in classics and theology, took the degree of M.A. He was admitted to holy orders before he was twenty-one. His advancement in the Church was rapid, and in 1642 Charles I. made him a D.D. and one of the royal chaplains. After the successes of the Parliamentarians had deprived him of his living, he withdrew into Wales, where he opened a school. During the thirteen years of his seclusion (1647–1660) most of his great works were written, *The Rule and Exercises of Holy Living*, from which the extract is taken, being among the first. His works are very numerous, nearly all on questions of theology and morals. After the Restoration he was, in 1660, elevated to the bishopric of Down and Connor, but this see, which he held until his death in 1667, he was far from enjoying. He even described it as a “place of torment,” being greatly vexed by the

opposition and popularity of the Scotch Presbyterian ministers. Though one of his famous works was a defence of the *Liberty of Prophecy*, written on behalf of Church of England clergymen when they were being expelled from their livings by the Puritans, and was the "first famous plea for tolerance in religion on a comprehensive basis and on deep-seated foundations" ever made, he failed, when in authority, to rise to the level of his own lofty teachings, having within three months of his consecration to the bishopric deposed 36 Presbyterian ministers whom the law had placed in his power. But the spirit of the age was intolerant, and true religious liberty was not understood. In depth of learning, elevation of sentiment, richness of fancy and imagery, and philosophical breadth of view, he had no superior, and in some, at least, of those characteristics no equal in the age in which he lived. He died in 1667.

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Page 56.—In this, as in all similar cases, the student should first carefully read—and, if necessary, re-read—the extract as a whole, until he is able not only to state clearly its main thought or import, but to give in a few words the leading idea of each paragraph, and to explain the logical relation of the paragraphs to each other and to the whole.

The first paragraph abounds in those subtle reasonings and that brilliant play of fancy for which the author is famous. There is no better exercise for the student than the reproduction in as few words as possible, consistent with clearness, of the meaning or argument of such a paragraph as this, before details are entered into. For instance, in this first paragraph the author elaborates the thought that a contented mind is a cure and the only cure for all the ills of life, and seeks to prove it true by arguing that, happiness being the result of an adaptation between desires and circumstances, if it be impossible to adapt the latter to the former the same end may be reached by bringing the former into conformity with the latter.

**Virtues and discourses.**—*Discourse* is here evidently used in the sense of reasoning or philosophizing. Cf. Shakespeare:

"He that made us with such large *discourse*,  
Looking before and after."

**Those are the best.**—What follows shows that the word *those* refers to *friends*, though still with indirect reference to *virtues*. The old writers were often less precise in what we should call the grammatical structure of their sentences than we now consider essential to good writing.

**In this sense . . . friendless.**—What is the exact meaning?

**Reason to complain.**—What do you think of the argument that no man has reason to complain, because if he will but adapt his spirit to his surroundings he may be happy?

**In his own infelicity.**—Omit the preposition, which is probably a misprint.

**Hath variety of instances.**—*Instances* in the sense of opportunities. The idea of this and what follows seems to be that happiness consists in a placid acceptance of things as they are, and a constant adaptation of the mind's mood to its surroundings, just as the hub of the wheel by constant turning suits itself to the position of the spokes at each point of the revolution.

**Page 57. Beauty is not made, etc.**—Explain the exact meaning of the comparison.

**Apprehensions.**—This word is apparently used in the sense of powers of understanding, or intellectual faculties, while by *mind* the author means the soul or spirit conceived of as the seat, not only of the thinking powers, but of the appetites and passions. Perhaps our word "disposition" would pretty nearly express the idea.

**And so is our felicity.**—That is, our felicity is made, not by rules, but by our minds and apprehensions. The grammatical structure is careless, but the meaning is made clear by what follows.

**The old moral philosophy.**—The doctrine of contentedness as thus explained by Bishop Taylor is very similar in some of its aspects to that of the old Greek and Roman Stoics. Even Horace mingles it freely with his Epicureanism. See, for instance, *Carm.* iii. 16.

**To press it with the proper arguments.**—These arguments, enumerated in the following clause, are followed up in the rest of the discourse.

**It only differs.**—An impersonal form of expression, resembling the Latin. A modern writer would say "The only difference is."

**Page 58. Master of the Scenes.**—Manager of the play. The metaphor is, of course, taken from the stage.

**Let it be as it is.**—Extremes meet. There is a striking similarity between the passive subinission here taught as the supreme obligation of Christianity and the fatalistic view of the inexorable course of natural law, to which a class of modern men of science bid us bow, as to the unchanging and inevitable. Modern theology, if we do not mistake, finds in reason and Scripture a larger place for the operation of the individual will as a factor in determining conditions and results.

**Thy own reason.**—What is meant by feasting upon our own reason? Probably enjoying the consciousness of right-doing and self-approbation, in having followed its dictates.

**For is not all the world, etc.**—In this paragraph we have a touch of Bishop Taylor's simple, genuine eloquence. Note the short, ringing sentences, the suggestive rhetorical questions, etc.

**Page 59. These accidents amongst things eligible.**—Reckon that the adversity or sorrow is a thing to be desired and preferred.

**Page 60. For so the adder, etc.**—The student should be asked to draw out the comparison at length. As the adder, by her great anxiety to defend her head, betrays her consciousness that that is her most vulnerable spot, so the man who exhibits great solicitude in respect to any matter, shows his enemy the weak point in his character, or the way in which he may be made to suffer most keenly.

**The old Stoics.**—The Stoical system of philosophy dates from the 4th century before Christ. Zeno (340-260 B. C.) was its founder. The Stoics held that the universe is governed by a

supreme deity who is good and wise, having under him inferior deities. This god exercised a moral government under which the good were happy, the wicked unhappy, but he did not interfere with the *minutiae* of affairs. All things were foreordered or fated by him. Reason in man was designed to be the governing faculty. It was designed to control all the bodily sensibilities. Happiness, they declared, was not necessary. Pain was not an evil, and was to be triumphed over, and a discipline of endurance undergone until the person had succeeded in reducing the mind to a state of apathy or indifference which, if not itself the highest good for the individual, was an important stage in reaching that state of satisfaction in the contemplation of the universe and God which constituted that supreme good.

The Stoical system, of which this is a very imperfect sketch, had a great influence over the philosophical systems of subsequent ages, and has tinged the current of speculative thought even to the present day. This influence is very perceptible in Bishop Taylor's writings.

**What reason or nature calls for.**—The life according to nature was the ideal of the Stoic, as it is that of many a modern philosopher.

**Playing at tables.**—The reference is evidently to dice or some other game of chance.

**In the choice of another.**—Let the student draw out the argument of this last paragraph in his own language.

**Page 61. Freer than the Parthian kings.**—The reference is either to the simple nomadic life of the early Parthians and their successful defiance of the Romans, or to the absolutism of the dynasty of the Arsacidæ, who exercised the most completely despotic authority ever known, treating their subjects as if the vilest of slaves. If the latter, the word *freer* is used in a somewhat peculiar sense, referring to supremacy or sovereignty.

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This extract affords a favorable opportunity for observing the development of the language, especially in respect to the meanings of words and idiomatic usages. The student might profitably

write notes on such changes as seen in such words and expressions as the following: Page 56—*discourses, accidents, infelicity, composes, instances*; page 57—*proportion, chances, proposition, it only differs*; page 58—*melancholy*; page 59—*principle, eligible*; page 60—*wrapt, amazement*; page 61—*passions*.

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## LXV.—THE GAMBLING PARTY.

### EARL OF BEACONSFIELD.

Benjamin Disraeli was, as his name implies, of Jewish descent. He was born in London in 1805. His father was Isaac Disraeli, the author of the well-known *Curiosities of Literature* and other works, whose father, a converted Jew from Venice, had settled in England in 1748. The grandfather was described by his grandson in terms which have been quoted as well fitted to describe the latter, as "a man of ardent character; sanguine, courageous, speculative, and fortunate; with a temper which no disappointment could disturb, and a brain, amid reverses full of resources." Benjamin was educated by private tutors. At the age of eighteen he visited Germany, and on his return published *Vivian Grey*, which was described by the *London Magazine* as "the history of an ambitious young man of rank," and, notwithstanding its bombastic style and other juvenile faults, was pronounced "decidedly the cleverest production of the class to which it belongs." In 1826 Mr. Disraeli visited Italy and Greece. In 1831 he was the Radical candidate for the borough of Wycombe, and was twice defeated. In 1835 he had no better success as a Conservative candidate for the borough of Taunton. During these years his pen had been constantly employed, both in political productions and in works of a purely literary character, among the latter being *The Young Duke* (1831), from which the extract is taken. Other works of this period were *Contarini Fleming*, *Henrietta Temple*, *The Revolutionary Epoch*, etc. Many stories, no doubt greatly exaggerated, are told of his extravagances and eccentricities in dress, manner, and speech during this period. On the dissolution of Parliament, which followed the death of William IV., he was returned as one of the



Tory members for Maidstone. During the following session (1837) his famous maiden speech was attempted. "The thin, pale, dark-complexioned young man, with the long black ringlets and dandified costume, rising from below the gangway, delivering an ambitious and eccentric speech, received with shouts of derision, and finally sitting down with the defiant assertion that the time will come when they will hear him" has been often described. It should be remembered, however, that the derisive clamor came from only a portion of the House, some of the better judges having expressed a very different opinion of this first effort. It would carry us too far beyond the scope of this note to attempt to sketch the brilliant career of this great statesman and orator during the last forty years of his life. His achievements are more or less familiar to everyone who has any acquaintance with modern British history. His quarrel with the great leader of the Conservative party, Sir Robert Peel, after the latter's change of face in the matter of the Corn Laws; his choice as leader of the Conservative party in 1848; his skilful reconstruction and management of the party during the long years it was in opposition after severe defeat; his able, if not very consistent, services in defeating the Liberal Government on its Reform Bill, and then aiding Lord Derby to carry the still more advanced Conservative Reform Bill of 1867; his accession to the coveted position of Prime Minister in that year; his defeat and long period of opposition; his return to power in 1874; the great popular applause which greeted him on his return after the signing of the memorable Treaty of Berlin, which was believed to have been largely shaped and modified by his shrewd foresight and resolute attitude,—all these are now matters, and very important matters, of British history. During the greater portion of Mr. Disraeli's busy life as a political leader, his literary labours were, to a large extent, given over. Amongst the most important works of his middle life are *Coningsby*, *Sybil*, and *Tancred* (1844-47). *Lothair* (1870) and *Endymion* (1880), especially the latter, are thought to have fallen short of the high standard of merit of some of his earlier productions. In 1876 Mr. Disraeli was raised to the peerage as Earl of Beaconsfield.

The novel from which the extract is taken is designed to portray the principles, habits, and morals that prevailed in certain aristocratic circles. Though the extract which constitutes the lesson is comparatively short, each of the characters introduced stands out with sufficient distinctness to enable us to recognize his individuality, and to form some conception of the class he is meant to represent.

Page 321. **Studiously plain, very little wine.**—Each was bent on holding his powers of mind in readiness for the coming contest.

**Usual silent manner.**—In this and the following sentences the author gives us, in a few touches, so graphic a picture of Tom Cogit that we can almost see him moving about, and can readily set him down as the type of a class with which we are all familiar. The same remark is true in substance of each of the characters introduced. The student should note this fact. Ability to make each of his characters stand out distinctly as revealed by his own words and acts, without the tediousness of a formal description, is one of the qualities of genius.

**He winked familiarly, etc.**—Note the familiarity with one, the obsequiousness to another, according to rank, which is one of the characteristics of this kind of servitor.

**Hermitage.**—A kind of French wine.

**Ecarte (a-kär-tà).**—A game of cards; so called because the players may discard or exchange their cards for others.

**Without having exchanged a word.**—This is a fine descriptive touch. It suggests the intensity of the passion in each bosom much more effectively than if they had been described as openly planning the contest.

Page 322. **Not to his Grace, but to the Baron.**—Note again this little touch. It would have been altogether too great a liberty for the rank-worshipping Tom to have addressed the Duke himself.

**As fools say.**—It is not easy to see the mark of folly in the use of the expression; a cynical critic might remind us that

*The Young Duke* was written after Mr. Disraeli had been rejected as a candidate for parliamentary honors.

**Fresh as eagles.**—Why this comparison?

**Every half hour, etc.**—Either for the sake of having fresh and cleanly ones, or, more probably, to leave no room for suspicion of any one's recognizing a card by some accidental mark.

Page 323. **At first he had limited, etc.**—This sentence well portrays the way in which an overmastering passion grows by what it feeds on.

**Your cowed mind.**—What do you think of the appropriateness of the epithet "cowed"?

**On they played.**—Write notes on the felicity or otherwise of the words *jawed*, *floundered*, *insanity*, *prodigious*, in this paragraph.

Page 324. **Ankle-deep in cards.**—Explain.

**Such a Hell.**—Justify this epithet.

**Hot game they were hunting down.**—That is, the Duke, who was their victim. School-boys and girls will need no explanation of this use of the word "hot."

**There they sat.**—For vividness and power the bit of description which follows has rarely been surpassed. Few can even read it without mentally shuddering at the scene, and feeling carried away with the excitement. Note again the exquisite choice of words, *cannibal*, *torn off*, *callous*, *bloodless*, *gleamed*, *smelt*, etc.

**Bribed.**—Meaning, probably, a rat that has been gorged or satiated with food.

Page 325. **As he looked.**—This page contains another of those terribly realistic descriptions in which Disraeli excelled. Every sentence—we might almost say every word—will repay study. The student may be called on to select and write notes upon the words and features of the description which seem to him most noteworthy.

**A flash burst, etc.**—Does this seem like a touch of reality?

Is it natural or conceivable that such a thought should bring a flash of light, a sense of relief, at such a moment?

Page 326. **Cant.**—The language of hypocrisy. Note, too, how each of the genteel robbers exhibits his own peculiar traits to the last.

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## LXVIII.—EARTHWORMS.

CHARLES DARWIN.

Charles Darwin, by common consent the most profound and original scientific investigator of the age, was born at Shrewsbury, on February 12th, 1809. He was a son of Dr. Robert W. Darwin, F.R.S., and a grandson of Dr. Erasmus Darwin, who attained some note as a natural philosopher and didactic poet. Darwin studied at Edinburgh University and Christ College, Cambridge, and took his degree from the latter university in 1831. In the same year he sailed as a naturalist with the Government scientific expedition on H.M.S. *Beagle*, and spent five years in a survey of South America and the circumnavigation of the world. Darwin's whole life was devoted to scientific research. He was a member of the principal scientific societies, and obtained the Royal Society's medal and the Wollaston medal of the Geological Society. His first works, relating to geology and natural history, were published after his return to England in 1836. Numerous others followed, but his two chief productions were undoubtedly the *Origin of Species* (1859) and the *Descent of Man* (1871). These works created a great sensation in scientific circles, and gave rise to intense controversy. The dominant feature of Darwinism has been described as the substitution of natural causes for divine or supernatural determinations, the author's main thesis being that all organic beings have descended from a few primordial forms, which forms have been modified, during the lapse of ages, and under the operation of unvarying laws, such as those of "natural selection," and "the survival of the fittest" in the struggle for existence, into the almost innumerable species which exist at the present day, or have become extinct in past centuries. What was the exact number of these original

types, or primordial forms, Mr. Darwin does not attempt to determine, though he does not hesitate, in the concluding chapter of his *Origin of Species*, to express his belief that "animals are descended from, at most, only four or five progenitors, and plants from an equal or lesser number." He even points out that analogy would lead him "one step further, namely, to the belief that all animals and plants are descended from some one prototype." But analogy is, he admits, a deceitful guide. Darwin's doctrinal views are now, with some modifications, accepted as fundamental principles by many scientific men of high rank, notably Professor Huxley. Though they are still far from being universally accepted by learned investigators, and may never attain that position, candor requires the observation that the charge of atheism is no longer urged, as it was for a time with great vehemence, against his theory of evolution or development. He makes no attempt to account for the origin of the original type or types, or of life itself, and it is now seen that the creation of these types, and their endowment with the properties and subjection to the laws or forces which are the indispensable conditions of development, demand an infinite creator, not less than the hypothesis of an interminable series of acts of creation. Mr. Darwin wrote several other works evincing great powers of observation and research, though less striking in character than the two remarkable books above named. He died in 1882.

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The chief characteristic of Darwin's style is its clearness and directness of purpose. Whatever difficulties may present themselves to the student will be found to arise either from the complexity or minuteness of the observations to be described and analyzed, or from the necessary introduction of scientific terms. There is no attempt at brilliancy or ornamentation. The author has always something to tell or describe, and his single purpose is evidently to convey the facts in the clearest and most concise manner possible. This may be said, in fact, to be characteristic of the writings of most modern scientific writers of distinction, though few succeed so well. Their absorption in their theme,

and their anxiety to make the facts they have observed, or the conclusions they have reached, known and understood, leave them, as a rule, neither time nor inclination for the arts of the rhetorician. Their devotion is to science, not to literature. This interesting extract will therefore call for few notes, save, perhaps, in the way of explication of terms.

Page 343. **Humus-acids** (Lat. *humus*, the soil).—Acids generated in the surface soil.

**Decomposition and disintegration.**—In common usage these words are pretty nearly synonymous. Darwin probably means by the former the change wrought by decay in the organic matter in the soil, by the latter the separation of the particles of inorganic substances, as stones and minerals.

**Trituration** (Lat. *trituro*, to grind or rub together; from *tritrus*, part. of *tero*, to rub).—The wearing away caused by rubbing together of surfaces.

**Archæologists.**—Students of ancient relics. Why is it that any article of wood, stone, metal, etc., dropped on the ground, soon disappears beneath the surface? Darwin's theory is ingenious and noteworthy, though one may well question whether in most cases the rains and winds are not more efficient agencies than the worms, yet the worms, as he shows, are subsidiary even to these.

**Tesselated** (*tessella*, diminutive of *tessera*, a square).—Formed of materials of different colors put together in little squares, triangles, etc. Would not rains, chemical action, and other causes produce similarly uneven results, according to the materials operated upon?

Page 344. **Nitrification.**—The formation, by natural chemical changes, of nitrogenous (composed largely of nitrogen) compounds.

**Land-molluscs.**—Such as snails, and other soft-bodied invertebrates.

**Von Hensen.**—A German naturalist of distinction.

Page 345. **They can just distinguish.**—Probably by some sensation produced by the rays of light falling upon them.

Some degree of intelligence.—The true teacher will take pains to have, if possible, these statements verified, and perhaps, new and curious facts added by the personal observations of students.

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Care will be needed, in the preparation of this lesson, to see that the students read it with an intelligent apprehension of the meanings of the unusual and difficult words used. To this end, not only should they be questioned to show that they have consulted their dictionaries, but they should have exercises in reproduction and in the formation of new sentences containing the words in regard to which their ideas are most likely to be misty. The author does not deem it necessary to burden these notes, save in exceptional instances, with the pronunciations, meanings, and derivations of different words, all which can be found in a good dictionary. The following may be named as examples of words on which it would be well to test the pupils in regard to the points indicated: *humid, muscular, burrow, digestion, gizzard, decomposition, disintegration, monolith, fibrous, accumulated, secretions, alimentary, viscid, germination, cylindrical.*

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## LXXXV.—FROM THE APOLOGY OF SOCRATES.

BENJAMIN JOWETT.

PLATO.

Plato, the author of the ever-famous Dialogues of Socrates,—of which the Apology, from which the lesson is an extract, is one of the most renowned—was one of the two Grecian philosophers (Aristotle being, of course, the other) whose works have come down to us as embodying about the whole compass of Grecian philosophy. He was born at Athens in the year 429 B.C. He was of illustrious descent, being connected on his father's side with Codrus, one of the ancient kings of Athens, and on his mother's side with Solon, the great Athenian law-giver. Plato was well educated, after the fashion of his day, in music, litera-

ture, and gymnastics. He is said to have courted the Muses in his youthful days, but having, at the age of twenty, come in contact with Socrates, the moulding power of that mighty mind changed the whole current of his life. He gave all the powers of his wonderful intellect to philosophy. On the death of Socrates, which occurred about ten years after, the political troubles, of which that judicial murder was one result, forced Plato to leave Athens. He resided for a time at Megara, studying with Euclid, the founder of the Megaric sect. He travelled extensively, visiting Sicily repeatedly, and probably Italy. After his return from his first visit to Sicily, and when he was probably about forty years of age, he commenced to teach philosophy in the Academy, a pleasant garden in the suburbs of Athens. There he gathered around himself a band of distinguished disciples. A succession of these carried on his system after his death under the name of the Academicians, or Philosophers of the Academy. Plato lived to the age of 82. He was never married. He took no pay for his instruction and expressed himself strongly against the idea of teaching philosophy for fees. It would be out of place here and would require too much space to attempt even the briefest sketch of his philosophical system. All his great works have been preserved, and have tinged the philosophy of all ages. Though in the Dialogues, which is the form in which all his writings appear, Socrates is the chief speaker, it would probably be wrong to infer that the system of philosophy wrought out is not more Plato's than that of his master. In the Apology, however, it is thought, and indeed seems almost beyond doubt, that he reproduces pretty closely the actual sentiments, if not the exact words, of his revered master.

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#### SOCRATES.

Socrates, the great Athenian philosopher, was born B.C. 469, and was put to death by poison B.C. 399. He was the son of a statuary, and for a time followed his father's profession. He also served as a foot-soldier in the Athenian army, and was



present at the siege of Potidæa and at the battles of Delium and Amphipolis. In the later years of the Peloponnesian war he served in high offices. He was a member of the Senate of Five Hundred. He was also one of the presidents at the trial of the ten generals after the battle of Arginusæ, on which occasion the lofty and immovable rectitude of his character was conspicuously displayed. But it was as a teacher of philosophy and morals that his influence was chiefly felt and remembered. His great object was to raise the intelligence and morality of his countrymen. He exposed most trenchantly the inconsistencies of the teachings of the Sophists. He won immortal fame by the method, often called after him the Socratic, in accordance with which he took the *role* of one ignorant and desirous of learning, and by a series of skilful questions entangled his opponent in the meshes of his own contradictions, thus confuting him out of his own mouth. He refused to accept payment for his teaching. His ethical principle—identifying virtue with knowledge, and assuming that no man would do the wrong if he knew the right—can scarcely be accepted as more than a half truth, albeit a most important half of a great truth; but the lofty courage and steadfastness with which he carried into practice his own doctrines of right, withstanding, at the peril of his life, the infamous measures of the Thirty Tyrants; refusing to escape from prison when entreated to do so by his friends who had provided a way; discussing, with keen insight and lofty hope, the grand question of the immortality of the soul during his last days in prison; and calmly drinking the fatal hemlock at the appointed moment, have made his memory one of the most precious bequests of antiquity to all generations.

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## BENJAMIN JOWETT.

Benjamin Jowett, the translator of the Dialogues of Plato and other Grecian classics, and author of various scholarly treatises, was born at Camberwell in 1817, and educated at Balliol College, of which he afterwards became master. He became Regius Professor of Greek at Oxford in 1855, and was Vice-Chancellor

of the University from 1882 to 1884. His renderings of Plato, Aristotle, and Thucydides have given him a high rank among classical scholars.

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The extract which constitutes the lesson is the concluding portion of the apology or defence which Plato records as having been made by Socrates at the trial which resulted in his condemnation. The defence proper ends, however, with the section preceding the commencement of the extract. When that defence had been concluded the judges proceeded to pass the sentence, and condemned Socrates to death. After the sentence had been pronounced he went on to bid farewell to his countrymen in the striking and beautiful language of the extract. The two charges preferred against him were that he did not believe in the gods recognized by the State, and that he corrupted the youth of Athens by teaching them not to believe. The first charge he neither confessed nor denied, though he assented that he did believe in God so firmly that, even to save his life, he would not abandon teaching, and thus fulfilling the mission the Deity had given him. As to the second, he contented himself with cross-examining his chief accuser, Melitus (*Mel-i-tus*), in his usual inimitable fashion, and finally impaling him upon the horns of a dilemma of such a character that, on either alternative, the charge must fail. Plato was present at the trial, and, it is thought probable, gives us the very arguments used by Socrates.

Page 384. **Not much time will be gained.**—The meaning appears a little below. “It is my death you desire, but if you had waited a little you would have had it without incurring the odium which you are now incurring.”

**The detractors of the city.**—Note the modesty with which the argument is put. He does not say that these accusers will act from regard to his (Socrates’) personal merit or innocence, but from a wish to defame the city and the judges.

**They will call me wise.**—The only wisdom that Socrates would admit himself possessed of was that claimed in an earlier

part of the apology, where he says that, after a discussion with one who was reputed wise, he reasoned thus with himself: "I am wiser than this man, for neither of us appears to know anything great or good; but he fancies he knows something, although he knows nothing, whereas I, as I do not know anything, so I do not fancy I do. In this trifling particular, then, I appear to be wiser than him, because I do not fancy I know what I do not know." (Cary's translation).

**Advanced in years.**—He had already told them that he was seventy.

**Than speak in your manner and live.**—Socrates disdained the arts of the rhetoricians, and had refused to make use of an elaborate oration which the celebrated Lysias had prepared for him.

Page 385. **In avoiding unrighteousness.**—Note the noble elevation of sentiment.

**I am old and move slowly.**—A beautiful allegory. Let the student expand and explain it.

**They are well.**—That is, "these things," or the divine law of retribution above stated. The meaning would, perhaps, be better brought out by omitting the dashes from the text.

**That is the hour, etc.**—This belief is expressed in Homer, Virgil, and other ancient writers.

**Escape the accuser.**—This explains why they wished his death as referred to in the opening sentence.

**They will be more severe, etc.**—This prophecy was justified by the event. Melitus and all the other chief accusers either suffered violent deaths or were banished.

Page 386. **A wonderful circumstance.**—One of the most remarkable characteristics of this remarkable man was his belief that he was inspired or guided by a demon, or familiar spirit, whose voice he accepted as that of an oracle.

**One of two things.**—Socrates here contents himself with presenting the alternatives. Elsewhere, especially in the *Phædo*, he gives reasons for his belief in a future state.

Page 387. The great king, *i.e.*, the King of Persia; Minos, a mythical king of Crete; Rhadamanthus, a brother of Minos; Æacus, a mythical king of Ægina; Triptolemus, a mythical hero of Attica, who is fabled to have taught men agriculture. All these were demi-gods, the first three sons of Zeus himself, who by reason of their justice and piety on earth were made judges in the under-world.

Orpheus and Musæus.—Mythical poets of remote antiquity.

Hesiod.—One of the earliest of the Grecian poets, author of *Works and Days* and other cosmological poems.

Homer.—The reputed author of the *Iliad* and *Odyssey*, the most famous Grecian epics.

Palamedes.—One of the great Grecian heroes in the Trojan expedition, represented as having been, through the jealousy of Ulysses and other chiefs, falsely accused and treacherously convicted of traitorous communication with Priam, and stoned to death. His last exclamation is said to have been "Truth, I lament thee, for thou hast died even before me!"

Ajax, the son of Telamon.—So called to distinguish him from Ajax, the son of Oileus. The first was called also Ajax the Greater. Various accounts of his death are given, all, however, representing him as the victim of some wrong. Homer describes Ulysses as having, during his visit to the under-world, met the shade of Ajax and tried in vain to appease his resentment.

My search into true and false knowledge.—A noble conception of the future state this, which Socrates places "above all."

The leader.—Agamemnon, commander-in-chief of the Trojan expedition.

Page 388. Odysseus.—The Grecian hero whose name generally appears in the Latin form Ulysses, or Ulixes, the most crafty of all the Grecian chiefs, whose wanderings, on his return voyage from Troy, form the story of the *Odyssey*.

Sisyphus.—For crimes committed on earth Sisyphus was punished in the under-world by being compelled to roll a huge

stone perpetually up a hill, down which it is kept as perpetually rolling.

Meant to do many good.—Note this sentiment, almost worthy of the New Testament. He blames them for their negative crime in not meaning to do good.

I have a favor to ask.—This paragraph is worthy of careful study, both for the keenness of the logic and the elevation of the thought.

Not caring about . . . thinking that.—These two clauses contain the substance of the faults and follies of which Socrates was continually convicting the Athenians out of their own mouths.

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## VII.—TO LUCASTA, ON GOING TO THE WARS.

RICHARD LOVELACE.

Richard Lovelace, a Cavalier poet, son of Sir William Lovelace, was born in Kent in 1618 and educated at Charterhouse and Gloucester Hall, Oxford. He was a zealous Royalist, and was imprisoned (1642) for presenting petitions to Parliament for the King's restitution. During this imprisonment he wrote his most famous song, "To Althæa from Prison." In 1646 he served in the French army, and was wounded at Dunkirk. He was believed to have been killed, and in consequence of this belief Lady Sacheverell, the *Lucasta* of his poems, married another. Lovelace was disconsolate. Having spent his fortune in the King's service, he died miserably in Shoe Lane, London, in 1658. While in prison he wrote the well-known lines beginning

"Stone walls do not a prison make,  
Nor iron bars a cage."

On his return to England in 1648 he was again imprisoned. During this second imprisonment he collected and revised for the press a volume of poems which was published in 1649, under the title of *Lucasta*. This word, which he adopted as his poetic name, was contracted from *lux casta*, "chaste light," the name by which it is probable he originally designated Miss Sacheverell.

He is said to have been one of the handsomest of the gay cavaliers of his day. A few of his lyrical pieces are very beautiful, but most of his productions were marred by artificiality,—the style being inverted and intricate and the thought obscure,—and have been deservedly let die.

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Page 61. That from the nunnery, *i.e.*, *In that*, in the doing of that act.

Nunnery.—Observe the fine antithesis with “war and arms.”

A stronger faith.—*Faith* in the sense of loyalty or devotion. This seems at first uncomplimentary to the lady, but is neatly turned into a compliment in the next stanza.

I could not love thee.—See preceding note. The idea of “honor” suggested is not a high one, as it seems merely equivalent to glory or renown in war, else the sentiment would be a noble one. As it is, it affords a good illustration of those subtler turns of thought which are so characteristic of much of the poetry, and prose too, of the times.

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### XXXIII.—THE COTTER'S SATURDAY NIGHT.

BURNS.

Robert Burns, the greatest of Scottish poets, was born on the 25th of January, 1759, in a small cottage near Ayr. His father was a poor farmer, and, though he succeeded in giving his children a fair education, the earlier years of Burns' life were passed amid considerable hardship. He commenced early in life to write poetry, but his first volume was not published until 1786, when the farming operations which, with his brother, he had carried on since the death of their father, proving unremunerative, he wished to raise money to pay his passage to Jamaica. The book, however, proving highly successful, and attracting the attention of the literary public in Edinburgh, Burns went instead to that city. Here he associated with people eminent in literary and fashionable life, and his conversational powers attracted no

less attention than his poetry. In 1788, he settled with his wife on a farm near Dumfries, combining agriculture with the duties of an exciseman. Three or four years later he removed to Dumfries, depending for his living on the meagre salary he received from the Excise. Always a poet of the masses, Burns hailed with enthusiasm the French Revolution, and was, in consequence, shunned by some of his former friends among the wealthy classes. Becoming embittered, he gave way to those habits of dissipation to which he was always too prone, fits of intemperance alternating with periods of bitter remorse and melancholy. Broken in health, the poet died, while still in the prime of manhood, on July 21st, 1796. The poetry of Robert Burns will endure as long as the English language. Though some of his poems are defaced by vulgarities, others of them have been described as the finest, as well as the purest, lyrics that ever delighted mankind. From every line breathe forth a love of mankind and a hatred of sham and oppression, which constitute the very soul of poetry, while the form in which they are clad is the embodiment of rhythmical beauty.

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Page 171.—Robert had begun, some time before his father's death, to take a part in the family devotions by reading "the chapter" and giving out the psalm. After his father's death he succeeded, according to Scottish custom, to the office of family-priest, and conducted the worship every night when at home. Both his sister and a Mr. Ronald (who was at the time a member of the household) used to speak of his prayers in terms of the highest admiration. "He had frequently," said his brother Gilbert, "remarked to me that he thought there was something peculiarly venerable in the phrase 'Let us worship God,' used by a decent, sober head of a family introducing family worship." The model after which this beautiful poem was to some extent fashioned was "The Farmer's Ingle," one of the best poems of the Scotch poet Fergusson.

My . . . friend.—R. Aiken, Esq., to whom the poem was inscribed.

**No mercenary bard.**—The allusion is to the too common practice of earlier poets of dedicating their poems to some wealthy patron in expectation of pecuniary acknowledgment.

**The lowly train.**—In this and other lines the effect of Gray's *Elegy*, one stanza of which prefaces the poem, may be traced. The student may compare and point out resemblances in thought and expression.

**The black'ning trains.**—What is the force of *black'ning*? Is it simply a transferred epithet, or does it refer to the increasing density of the trains as the crows increase in numbers? or to the effect of the gathering darkness upon the appearance of the trains? Note how well-chosen and effective is each of the other epithets in this and the following stanza.

**Does homeward bend.**—Cf. with corresponding line in *Elegy*.

Page 172. **Weary carking cares.**—Note the preponderance of Anglo-Saxon words all through the poem.

**Anticipation forward.**—Is the anticipation that of the parents or the children? Give reasons for your answer.

Page 173. **An' oh! be sure.**—Note how, as the exhortation becomes more solemn, the poet glides into the direct quotation. Can you give a reason?

**Duty, i.e.,** your private devotions.

**Like the lave.**—See foot-note in Reader. The meaning probably is "like other people's daughters."

**O happy love!**—Why does the poet drop the Scotch for the English in this stanza?

Page 174. **Those strains that once.**—Explain.

Page 175. **Wild warbling.**—Note the pleasing effect produced by the alliteration combined with the recurrence of liquids.

**Nae unison hae they.**—The poet here intimates, no doubt correctly, that one secret of the thrilling effect produced by these old tunes is their association with the act of worship.

**The royal bard.** See *II Samuel*, 12.

**Rapt Isaiah.**—The epithet is peculiarly effective as denoting



the lofty enthusiasm or ecstasy which is characteristic of much of Isaiah's prophesying. Give derivation and meaning of *rapt*.

Perhaps the Christian volume, *i.e.*, the New Testament. Explain the allusions in the stanza.

The saint, the father, and the husband.—Do you see any special force in the three-fold characterization?

Hope "springs exulting," etc.—The quotation is adapted from Pope, *Windsor Forest*:

"See from the brake the whirring pheasant springs,  
And mounts exulting on triumphant wings."

Page 176. While circling time, etc.—Explain the motion described in this line.

Pageant, pompous, sacerdotal, stole.—Define and explain.

An honest man's, etc.—Pope's *Essay on Man*, Ep. iv.

Page 177. Crowns and coronets.—Distinguish.

A virtuous populace.—*Populace* is now generally, though not invariably, used in a disparaging sense.

Wallace's undaunted heart.—Wallace, the great Scottish chieftain and patriot, who defended his country so valiantly against the forces of King Edward. Wallace's life history is so mixed up with the marvellous and fabulous that it is difficult to disentangle the true from the mythical.

## XXXVI.—GO WHERE GLORY WAITS THEE.

MOORE.

Thomas Moore was born in Dublin on the 28th of May, 1779. His father was a grocer and afterwards barrack-master at Dublin. The poet early manifested a talent for recitation and rhyming, which was encouraged by his friends. His first verses to appear in print were published in a Dublin magazine in 1793. Moore went through Trinity College without attaining distinction as a scholar, and took his degree before completing his nineteenth year. In 1800 his translation of the "Odes of Anacreon"

appeared, and met with great success. It was followed by two volumes of original poems. Moore relinquished his intention of studying for the bar, and, through the influence of Lord Moira, procured, first the laureateship, which he held but a short time, and afterwards the office of Registrar of the Admiralty Court of Bermuda. He soon transferred his new duties to a deputy, however, and, after travelling in the United States and Canada, prepared a new volume, which was published in 1806 under the title of *Epistles, Odes, and Other Poems*. About this time the poet composed the first numbers of the *Irish Melodies*, from which the first two extracts are taken. On these beautiful lyrics Moore's fame largely rests. The poignant wit of his political satires and squibs, directed against the Prince Regent and the Tory party, gave them great popularity, though they stood in the way of his political advancement. The longest and best known of Moore's poems is *Lalla Rookh*, an Oriental romance, which met with extraordinary success. His sacred poems, from which the third extract is taken, are also admirable. Moore wrote biographies of Sheridan, of Lord Byron, with whom he was intimate, and of Lord Edward Fitzgerald, as well as a history of Ireland and other prose works. He was an ardent Irish patriot, and was pressed to enter Parliament as a follower of O'Connell, but would not consent to do so. Financial difficulties beset him during the greater part of his life. In 1835 he was granted a pension of £300 per annum by the Whig Government. He was married in 1811 to Miss Elizabeth Dyke, an actress, and died on February 26, 1852. His last years were clouded by a mental affliction, brought on by domestic trouble.

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Page 214.—This, like the rest of the songs adapted to the *Irish Melodies*, was written, as Moore himself explains, with a political meaning, at a time when it was hardly safe to manifest openly much Irish patriotism. The *me*, presented as a maiden appealing to her lover, is Ireland personified. The melodious verse is so simple that comment would, generally, be superfluous.

By the star, i.e., under the light of the star.

Page 215. **Her who wove them.**—The idea suggested is that of a chaplet, woven by the hands of the loved one. **This,** again, suggests the flowery dales of green Erin.

The student will do well to trace the method that runs through the stanzas, and observe that they are not mere rhapsodies without plan or order. The patriot abroad is exhorted to remember his country in the hour of his fame, and amidst his dearest joys; in his evening stroll; at the close of summer; amidst the decaying glories of autumn; beside the blazing hearth, and when he is listening to music.

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### XXXVII.—DEAR HARP OF MY COUNTRY.

**In darkness I found thee.**—In the preface to the *Melodies* Moore gives the credit for preserving the old national airs of Ireland to Mr. Bunting, who, in 1796 and following years, published some volumes of them. Moore's own part consisted in writing the patriotic odes adapted to the melodies.

**The cold chain of silence.**—The author quotes in a foot-note the following line from "that rebellious but beautiful song, 'When Erin first rose'"—

"The dark chain of silence was thrown o'er the deep."

He explains that the *chain of silence* was a sort of practical figure of rhetoric among the ancient Irish.

Page 216. **The warm lay.**—Note the variety of lays referred to in this stanza.

**If the pulse, etc.**—Note how modestly the poet disclaims personal merit in order to enhance the praises of his country. The sweetness was in the harp, not the performer, and found its response in the hearts attuned by patriotism, not captivated by poetic skill.

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### XXXVIII.—COME, YE DISCONSOLATE.

**Come, ye disconsolate.**—This beautiful and familiar hymn is one of a number of sacred songs written at different times and

collected by the poet himself. The words of the refrain in the last line are familiar as household words in all places where religious consolation is offered to the sorrowing.

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#### XLVI.—THE BRIDGE OF SIGHS.

HOOD.

Though Thomas Hood does not rank with the great poets, three of his poems are among the best known and most perfect of their kind in the English language. These are the *Song of the Shirt*, *Eugene Aram's Dream*, and this selection. Hood was born in London in 1798, and in 1821 entered on his literary career as sub-editor of "The London Magazine." He was a brilliant humorist, as well as a master of pathos, and some of his writings show a curious mingling of the grave and the light. As a punster, Hood stood without a rival. He published for nine years "The Comic Annual," and was editor for a year of a periodical called "The Gem." In 1838 he commenced the publication of "Hood's Own," but his health failing, he was obliged to spend some years on the Continent. On his return he became editor of "The New Monthly Magazine." In 1844, was started "Hood's Magazine," to the pages of which the humorist contributed till within a month of his death, which took place on May 3rd, 1845. A pension of £100 a year, which had shortly before been bestowed on him by Sir Robert Peel, was transferred to his wife. Among Hood's productions are *Odes and Addresses to Great People*, *Whims and Oddities*, *Up the Rhine*, and a novel called *Tylney Hall*.

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The theme of this poem, almost unique in its pathos, was suggested by a real incident which came under the eye of the poet, the recovery of the body of a young woman who had committed suicide in the Thames. This fact accounts for the intensely realistic character of some of the passages.

It is worth while to scan closely the metre of the poem, and observe how strikingly it is adapted to the sentiment. The

prevailing foot is a dactyl, and two dactyls make up the line,—as simple a metre as can easily be conceived of. The spondee sometimes takes the place of the dactyl, generally with good effect. There are several instances of *anacrusis*, or the introduction of a redundant syllable at the beginning of the line.

Page 234. **One more.**—There is a peculiar pathos in these words, suggesting as they do that the dark tragedy and the misery of which it is the outcome are of no infrequent occurrence.

**Importunate.**—Forcing admittance through death's portal. Too impatient to await her turn. Note the suggestiveness of the word.

**Take her up tenderly.**—This and the following stanza bring the picture very vividly before us.

**Cerements.**—A *cerement* (*cera*, wax) is a cloth dipped in melted wax, and folded around the body in embalming. The force of the comparison is obvious.

**Mutiny rash and undutiful.**—Mutiny against whom, or what authority? Possibly against parental or moral restraint at some earlier stage, but probably the idea is mutiny against the law of Nature and God, which forbids to destroy one's own life.

Page 235. **For all slips of hers.**—Notwithstanding all her errors and sins, she was still a woman, and so had a claim on her brothers and sisters, as a member of the one great human family.

**Oozing so clammy.**—Another of those realistic touches which make us almost see the sad spectacle. See, too, the next stanza.

**Who was her father?**—Note the naturalness of the transition. After the first shock the mind is led to ask these questions. Next to the sadness comes the mystery of the case.

**Alas! for the rarity.**—Account in like manner, for this transition.

**Near a whole city full.**—Full of what, homes or people?

**Feelings had changed.**—Imagination now traces the history of the sad fall.

By harsh evidence.—Stern proofs of misconduct.

Where the lamps quiver.—Expand into a connected description the story of this stanza and the next.

Page 237. Dreadfully staring.—Note how the poet brings us back again and again, and compels us to gaze upon the harrowing reality.

Cross her hands.—Anything more touchingly appropriate than the leave-taking described at the last could hardly be conceived.

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## LI.—HORATIUS.

### MACAULAY.

Thomas Babington Macaulay was born at Rothley Temple, Leicestershire, on October 25th, 1800. His father was Zachary Macaulay, a West India merchant and a prominent philanthropist. Macaulay graduated from Trinity College, Cambridge, after a brilliant academic course, in 1822, and determined to follow a literary career. He became a contributor to "Knight's Quarterly Magazine," and in 1825 made his appearance in the columns of "The Edinburgh Review" with his famous essay on Milton. To this periodical he was, for nearly twenty years, a distinguished contributor. That Macaulay was a poet of no mean order is conclusively proven by his *Lays of Ancient Rome*, a series of martial ballads, from which the extract is taken. But it is as an essayist and historian that Macaulay won greatest renown. The first two volumes of his *History of England from the Accession of James II.* appeared in 1848. The work at once attained great popularity, which was still further enhanced by the publication of the third and fourth volumes in 1855. Macaulay entered Parliament in 1830 as an adherent of the Whig party, and rendered good service in the memorable struggle for reform then going on. He sat subsequently as member for Leeds, was made Secretary of the Board of Control for India, and in 1833 went out to that country as a member of the Supreme Council. He remained in India five years, and on

Mr. return was elected to Parliament to represent the city of Edinburgh. In 1840 he was appointed War Secretary, and in 1846 Paymaster-General. His liberal opinions, courageously expressed, cost him his seat in 1847, but five years later he was re-elected with no effort of his own. In 1849 Macaulay was chosen Lord Rector of the University of Glasgow, and in 1857 he was raised to the peerage as Baron Macaulay of Rothley. He died, somewhat suddenly, on December 28th, 1859, and was buried in Westminster Abbey. Macaulay was a man of great learning and splendid intellectual power. In felicity of style and perfect mastery of trenchant, idiomatic English, he stands unexcelled, if not unequalled, among the prose-writers of the century.

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The science of historical criticism has made sad havoc with the foundation of truth on which the incidents described in this and many other ballads referring to the early days of Rome were supposed to rest. It has now been pretty clearly demonstrated that none of the legends of the ancient historians concerning the war with Porsēna (or Porsenna) can be accepted as having any basis in fact. The truth is that Porsenna completely subjugated Rome and compelled its people to do homage to him as their sovereign lord. But the want of a historical foundation does not mar the poetical effect of such a lay as that of *Horatius*, or render it any the less successful as an effort to reproduce the style and spirit of the old legendary ballads.

The old Roman lay gives the story of the defence of the bridge by Horatius Cocles ("the one-eyed") substantially as here reproduced. But Polybins gives quite a different version, making Horatius defend the bridge alone, and perish in the river.

Macaulay supposes, with much probability, that there were two old Roman lays, one of them giving the story as Livy has handed it down, which is as we have it here. That version would commend itself to the people of Rome generally. The other, ascribing the whole glory to Horatius, would be the favorite of the Horatian family.

Page 247. **Lars.**—*Lars* is not the name of an individual, but a title, like our “king,” “lord,” etc.

**Clusium.**—An important city of Etruria, at this time head of a confederacy of twelve of the chief Etruscan towns.

**Tarquin.**—Tarquinius Superbus, the last of the seven kings of Rome, who had been expelled by the people, and had appealed to Porsena to reinstate him.

**Nine Gods.**—The Etruscan mythology recognized nine deities of the highest order.

**Trysting day.**—A day for an appointed meeting.

**East and west, etc.**—Note the stirring effect produced by the repetition of words and clauses, and of the connective *and*, the preposition *from*, etc.

Page 248. **Lordly Volaterræ.**—Locate this and other towns named on the map of Ancient Etruria. Explain the force of the descriptive epithets *lordly*, *scowls*, etc.

**Sardinia.**—Locate and describe.

**Tall are the oaks.**—Do you detect any fault in the scansion of this line?

**Traced from the right.**—Like the Hebrew and Phœnician.

Page 249. **Nurscia.**—*Nortia*, the Etruscan goddess of fortune.

**Sutrium.**—A small town in the southern part of Etruria, represented as a place of rendezvous because it was only 32 miles from Rome.

**The Tusculan Mamilius.**—Tarquin’s son-in-law, who lived at Tusculum, about fifteen miles south-east from Rome.

**To Rome men took their flight.**—This very graphic description represents a scene that would be sure to be enacted in those early times when all the people flocked to the walled cities for defence in time of war.

**The rock Tarpeian.**—The lofty rock on which the citadel was built.

**Verbenna, Astur.**—Etruscan chiefs.



Page 250. *I wis*.—*Wis* is used here, as it is by Shakespeare, as the first person of the verb *to wit*, meaning to know. But *wot* is the usual first person of that verb, hence some regard *I wis* as a corruption of the adverb *iwis*, meaning certainly.

For since Janiculum is lost.—Janiculum was a fortified hill on the other side of the Tiber, opposite the city, and connected with it by the Sublician bridge.

Four-fold shield.—A shield made of four thicknesses or layers of hide.

Tolumnius.—King of Veii. An hereditary name.

Page 257. Sextus.—One of the sons of Tarquinius, whose treacherous and brutal treatment of Lucretia was the immediate cause of the expulsion of the Tarquins.

"To every man."—Note how the poet glides into the direct quotation when a lofty sentiment or passion demands expression. Indirect report would be comparatively tame in such a case.

The holy maidens.—The vestal virgins whose office it was to keep the sacred fire perpetually burning in the Temple of Vesta.

A Ramnian,—Of Titan blood.—The Luceres, Ramnes, and Tities were the three patrician tribes of Rome at this period. Hence the tradition which gives each its representative hero, would be sure to be the most popular with the Romans generally.

Page 252. Now Roman is to Roman.—For the force of the *now* see under title the date at which the lay is supposed by Macaulay to be written. What was the state of Rome at that date?

Came flashing back.—Note how thrillingly the rhythm of this stanza corresponds to the movements described. Find other striking instances in the poem.

Tifernum.—*Tifernum Tiberinum*, in Umbria, on the borders of Etruria.

Ilva's mines.—Ilva, an island off the coast of Etruria, noted, as it still is, for its iron mines, which seem to have been worked from a very early period.

Page 252. **Nequinam.**—The ancient name of one of the most important cities of Umbria, situated on the River Nar, and hence, after the Roman conquest, called Narnia.

**Falerii, Urgo, Volsinium.**—Consult map of Ancient Italy for these and other geographical names.

**Albinia.**—A river of Etruria, now the Albegna.

Page 254. **The she-wolf's litter.**— Explain the allusion.

**As falls on Mount Alvernum.**—Note the force of this simile as suggested by the words *oak, thunder-smitten, pale augurs*.

**Augurs.**—The *augur* was originally one who divined or foretold events by birds, but the word came afterwards to have a more extensive signification, and denoted one who used any form of divination.

**Lucumo.**—An Etruscan word, originally denoting an inspired person, applied to princes as well as priests.

Page 256. **Like a horse.**—The student would do well to collate the extended *similes* in the extract, and observe carefully the points of resemblance brought out.

**He saw on Palatinus.**—A beautiful touch.

**Father Tiber.**—Like other celebrated rivers of antiquity, the Tiber had its tutelary divinity or river-god, who, as Cicero tells us, was regularly invoked by the augurs in their prayers, under the name of Tiberinus. He is frequently spoken of by the Roman poets as "*pater Tibernus*," "*father Tiber*."

**"Curse on him!" "Heaven help him!"**—These expressions bring out the contrast between the spirit of a treacherous and that of a noble foe.

**In the Comitium.**—The public place close beside the Forum in which the citizens assembled to vote.

**And in the nights of winter.**—A graphic picture follows of a Roman household at the date to which the poem is assigned.

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## XXXII.—FRANCE: AN ODE.

SAMUEL TAYLOR COLERIDGE.

SAMUEL TAYLOR COLERIDGE was born at Ottery St. Mary, in the county of Devon, England, in 1772. His father was a clergyman and vicar of the parish. The son was educated at Christ's Hospital, where he had Charles Lamb as one of his school-fellows. His proficiency in Greek was marked, and at the age of fifteen he "plunged boldly into the sea of metaphysics and swam therein until the day of his death."

In 1791 he entered Jesus College, Cambridge, but left in a fit of despondency during his second year, and enlisted for a time in the 15th Dragoons. He afterwards, in conjunction with Southey and a few other young poetic enthusiasts whose minds had been fired with the impulses emanating from the French Revolution in its earlier stages, formed a scheme to emigrate to the banks of the Susquehanna, in America, and there enjoy a life of pastoral peace, plenty, and repose. This dream of founding a "Pantisocracy" was unpoetically dispelled by the want of money. In 1795 he and his friend Southey were married to sisters on the same day, and he went to live in Nether Stowey, a village in Somersetshire. Wordsworth, another poet friend, lived in the same neighborhood. Here Coleridge's *Ancient Mariner*, the first part of *Christabel*, and other poems were composed. He afterwards studied at Gottingen, in Germany. On his return he wrote articles on politics and literature for the *Morning Post*. In 1840 he went to Malta as secretary to Sir Alexander Ball, where he remained a year and a half. In his later years he became a victim to the opium habit, by which his splendid intellect became gradually impaired. The last years of his life were spent in London, where he dreamed many dreams of great philosophical and theological works, and developed a remarkable faculty, amounting almost to a "craze," for talking on all kinds of difficult and profound themes. Ambitious young men came from all parts of the country to attend his weekly *Conversazione*, and listened to him as to a sage. He died in 1834, in his 62nd

year. Coleridge did not produce a very large amount of original poetry, and a good deal of what he did produce is pronounced "prosaic and artificial," but "the residue," says a critic, "is of the highest order of merit. No poet ever evolved such exquisite fantasies, or wove our language into such webs of spiritual melody." To this day he stands also in the front rank of philosophical critics. He died at Highgate in 1834.

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In order fully to understand and appreciate this ode, it is necessary that the student should have a clear conception of the time at which it was written, and the events which gave rise to it. These can be gained only by a study of the poet's life, especially of his mental history in relation to the French Revolution. His early enthusiasm for Freedom still remained, but the development of the great uprising in France, from which so much had been expected, into a military despotism, had destroyed his faith in the capacity of the French mind for self-rule, and of the French revolutionary methods to secure it. But the course of the poet's thought may be developed as we proceed with the study of the several stanzas. The ode was written in 1797 or 1798.

#### I.

This first stanza is an *apostrophe*, one of the loftiest forms of poetic composition, but at the same time one of the most dangerous, because of the ease with which any writer save one of real genius, who attempts it may prove how narrow is the space which divides the sublime from the ridiculous. The highest form of apostrophe is that which includes *personification*, as here, where the poet addresses himself to inanimate natural objects.

The student will not fail to observe that each of the objects—clouds, waves, woods, sun, and sky, on which the poet calls to witness the sincerity of his worship of 'divinest Liberty,' is described and addressed as itself emblematic of that liberty.

It will be a profitable exercise to form a definite outline or word-picture of the scene in the midst of which the poet either is, or supposes himself to be, while writing the ode, the time of day, etc. All the necessary material is furnished in the stanza.

**Midway the smooth, etc.**—This line is, grammatically, a little obscure. In what sense is the word *reclined* used, and with what is it an agreement? Probably the meaning is that expressed by the following paraphrase: ‘Ye Woods, that are reclined (p.p. of transitive verb) midway along the smooth and perilous slope, save when,’ etc. The slope would seem to be that of a lofty mountain destitute of trees towards the top, and cleared for purposes of cultivation towards the base.

**Save when, etc.**—When the night is still the woods recline and listen to the song of the birds; when the wind blows they make their own music.

**Beloved of God.**—The idea is probably that of a religious recluse, dwelling, as did the hermits of old, in solitude for purposes of religious meditation, and represented by the poet, as they were no doubt regarded by their superstitious contemporaries, as specially favored by God in being called to lives of pious seclusion.

**Where, i.e. in which,** in the wood described.

**Inspired, beyond the guess of folly.**—Drinking in an inspiration from these dim shapes and wild sounds, of which the superficial, foolish multitudes can have no conception.

**O ye loud Waves!** The passage from *Where* to *sound* is a digression. Hence the necessity for repeating the names of the objects addressed before finishing the apostrophe. In doing this, the poet skilfully avoids sameness by introducing new attributes and additional objects in sun and sky.

## II.

**And with that oath.**—Has *oath* reference to some particular act or crisis in the breaking out of the Revolution, or is the word introduced merely to complete the personification?

**Unawed I sang.**—The reference is probably rather to sentiments scattered here and there through his writings than to any one poem.

**A slavish band.**—Who were they?

**The Monarchs marched.**—What monarchs joined the coalition against France?

**Yet still . . . sang defeat.**—Invoked defeat for all, including even his own nation, who fought against France.

**Shame too long delayed.**—Explain meaning and grammatical relation.

**For ne'er . . . with partial aim.**—He did not suffer even patriotism to make him wish for any half-way measures, or partial success, for the revolutionists.

### III.

**“And what . . . though Blasphemy’s,”** etc.—Explain the features of the Revolution here alluded to.

**Ye Storms.**—Note the beautiful metaphor which explains, more forcibly than any mere description could have done, the source of the poet’s confidence. Just as the rising sun often dispels the storm-clouds gathered in the east, so the spirit of Liberty would soon quell the disorders which showed themselves in loud blasphemy and drunken revelry.

**The dissonance ceased.**—The allusion is, of course, to the death of Robespierre and the end of the terrible *regime* of the so-called “Committee of Public Safety.”

**When France,** etc.—France triumphantly beat back all her invaders, and in turn successfully invaded the territories of some of her assailants.

**Insupportably.**—In what sense is this word used? How does that differ from its usual application?

**Domestic treason crushed.**—Explain the allusion.

**Then I reproached my fears.**—On what were these fears based, and why would they not flee? The glimpses, the excesses, and outrages committed had given him an insight into the characters and motives of those who had brought about the Revolution, and the nature of the insurrections in La Vendee and Brittany, etc., had created a distrust which could not be shaken off.

## IV.

**Forgive me, Freedom!**—Why should the poet crave Freedom's forgiveness for dreams so beautiful? The answer is found in the eighth line. His fault was in having mistaken her foes for her friends and blessed them.

**From bleak Helvetia.**—The Helvetii were the ancient inhabitants of Switzerland.

**I hear thy groans.**—As Switzerland was not overrun by the French until 1798, it is pretty clear that this ode must have been written in that year. Freedom is groaning because of the wounds it has received in Switzerland at the hands of the French. The very people to whom the poet had been looking to 'to compel the nations to be free,' had invaded and conquered the freedom-loving Swiss, slaying some and driving others wounded to the fastnesses of their snow-clad mountains. Well might the poet crave Freedom's pardon for having sung the praises of the French of the Revolution as her votaries.

**To scatter—to disinherit—to taint.**—Explain the grammatical construction.

**Inexpiable.**—Define and explain.

**And patriot only.**—'Patriot' is used with adjectival force.

**In pernicious toils.**—Her patriotism was wholly of the destructive type—manifesting itself in doing injury to other nations.

## V.

**The Sensual and the Dark.**—The poet's disappointment in the French people leads him to reflect more deeply. He now sees that true freedom can be enjoyed only by those who are fitted for it; that the slaves of ignorance and sensuality cannot be made freemen by any political revolution.

**But thou . . . human power.**—Explain clearly the two-fold thought.

**Alike . . . thou speedest.**—Do you recognize in 'Priestcraft's harpy minions,' and 'Blasphemy's obscene slaves,' any special reference to the state of France at the time of the Revolution?

**Harpy.**—Explain derivation and force in this connection.

On that sea-cliff's verge.—Compare with objects apostrophized in first stanza.

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We append, by permission of the writer, Mr. J. E. Wetherell, M.A., Principal of Strathroy Collegiate Institute, the following, contributed by him for our use in the *Canada School Journal* some five or six years since :—

1. "France is a misnomer." Why?
2. Why was the ode first styled "The Recantation"?
3. Give the ode a suitable title.
4. Show from internal evidence that the date of publication, 1798, given in several editions, is wrong by a year.
5. "The prelude is magnificent in music, and in sentiment and emotion far above any other of his poems, nor are the last notes inadequate to this majestic overture." Quote the *last notes* and the *majestic overture*.
6. "Coleridge is in this ode—not the most prominent personage merely—but the sole."

How does the intrusion of the poet's personality affect (1) our interest in the poem, (2) our estimate of its merit as a work of art?

7. "The ode revolves upon itself and is circular." Explain the statement.

8. Show that the versification of this ode is not as elaborate as that of the "Ode to the Departing Year." What is the only deviation from perfect parity of structure in the respective stanzas? Does mere poetic overflow account for this deviation?

#### I.

1. In stanza V. the poet says :—

"Yes, while I stood and gazed, my temples bare,  
And shot my being thro' earth, sea and air,  
O Liberty! my spirit felt thee there."

In stanza I. is nature seized at a particular period? (Compare "night-birds singing" with "rising sun.")

2. Has the use of different tenses in lines 1 and 16 any special signification? ("Ye Clouds! that float and pause;" "Ye Clouds that soared.")

3. "No mortal *may* control." Does "may" indicate *permission* or *power*?

4. "Yield homage only to eternal laws." Show that this line embodies the essence of true liberty.

5. "A man beloved of God." Show that the "man beloved of God" (the Hermit) in *The Ancient Mariner* is just such a keen observer of nature as is here described.



6. "Inspired beyond the guess of folly  
By each rude shape and wild unconquerable sound."

Show the importance of these lines in indicating the drift of much of Coleridge's poetry.

Quote the famous parallel passage of Wordsworth's :

"To me the meanest flower," etc.

7. Discriminate between "blue rejoicing sky" and "blue-rejoicing sky."

8. "I have still adored the *spirit* of divinest liberty."

Show that the last stanza of the ode emphasizes the truth that spiritual things are "spiritually discerned," and that "the Sensual" "by their own compulsion" miss the *inspiration*.

("O Liberty! my *spirit* felt thee there.")

## II.

1. How did the "National Oath" smite "air, earth, and sea"?

2. What was "the wizard wand" that united the monarchs?

3. "Dear her shores and circling ocean."

Quote the poet's description of his "mother isle" from the "Ode to the Departing Year."

4. "Dimmed thy light"—"Damped thy flame." Distinguish these expressions.

5. Which is the most poetical line of the stanza? Explain its meaning.

6. What are the prose words for *gratulation*, *whelm*, *circling*, *patriot emotion*?

## III.

1. Point out the peculiar aptness of *strove* (l.2) and *wove* (l.3).

2. "A dance more wild than e'er was maniac's dream."

Show that the description of the dance is trebly strong. (1. Wild dance; 2. Wilder than a dream; 3. Wilder than a maniac's dream.)

3. "The dawning east." What figure?

4. What does the Sun symbolize? what the storms?

5. "Her front." Does the etymology of "front" discover its present meaning?

6. "Insupportably." State the meaning. What charge against the poet is strengthened by this use of the word?

7. "While, timid looks of fury glancing,  
Domestic treason crushed beneath her fatal stamp,  
Writhe like a wounded dragon in his gore."

Point out the poet's art (*a*) in the skill with which he has sketched his picture; (*b*) in the imitative variety of the metre.

Can we apply to the hexameter in this passage Pope's famous representative line descriptive of an Alexandrine: "That like a wounded snake drags its slow length along"?

## IV.

1. "Bless Helvetia's icy cavern."

Is it more natural to make "cavern" refer to Switzerland as "a place of refuge for freedom," or to the physical appearance of the country?

2. "Spot with wounds." Explain.

3. "To disinherit." What was the inheritance?

4. "With inexpressible spirit." In which of the following ways is "with" employed?—

(1.) He stained the table *with* acid.

(2.) He struck the table *with* force.

5. Quote the apostrophe to France.

6. How is France "patriot in pernicious toils"?

7. "To insult the Shrine of Liberty." What constitutes the insult?

## V.

1. Why were apostrophes to Liberty so common among poets of this period?

2. Did the Revolution bring to France a heavier chain?

3. Explain the allusions in "Priest-craft's minions" and "Blasphemy's slaves."

4. "Shot my being thro' earth, sea, and air." Are these words used in the same sense as in "air, earth, and sea" of stanza II.?

5. "Possessing all things with intensest love." Compare this passage with Goldsmith's, "The world, the world is mine."

6. What has led the poet to make the sharp distinction between "the name of Freedom" and the *soul* of Freedom?

## LXXXII.—HERVÉ RIEL.

## ROBERT BROWNING.

ROBERT BROWNING was born in Camberwell, London, England, in 1812. His education was obtained in a somewhat irregular fashion, partly at school and partly from private tutors. He was for a short time at the University of London, but he completed no regular University course. His poetical talents manifested themselves at a very early age. He is said to have been as a boy very fond of Byron's works, but as he grew older he conceived a fondness for the writings of Shelley and Keats, and others of that school of writers, and there can be no doubt that their influence left its impress upon most of his later productions, though it is

very likely that the subtlety and consequent obscurity that are so marked in many of his poems are characteristics of his mind and its modes of working, rather than the results of either conscious or unconscious imitation. It is possible, too, that in many cases the obscurity may inhere in the very nature of the thought he wishes to present. The poet, himself, seemed surprised that his writings should be deemed obscure, and evidently thought, though of course too polite to say so, that the criticism might reflect quite as severely upon the critic as upon the poet. We can fancy him as observing in all sincerity, had he been less modest, "The real question in regard to this, that, and the other passage deemed obscure, is not whether some other thought somewhat resembling the one in question could have been put into a form more easily understood, but whether the very thought I wished to convey could have been expressed in plainer fashion." There can be no doubt that his extreme fondness for psychical analysis, and his almost unrivalled skill in laying bare the subtler workings of the human mind in its ever-varying manifestations, has much to do with the characteristic so much complained of. Browning certainly gave ample proof that he could be simple and clear enough upon occasion. Some of his shorter pieces are models of clearness and simplicity. But whatever the cause, it is nevertheless beyond controversy that much of what he has written, though rich in poetic thought and imagery, is so expressed that its meaning can be ascertained only by dint of closest study and thought, and not always even thus. Though it is yet too soon to assign him his proper and permanent place in the ranks of British bards, it is pretty certain that his poetry will always occupy a very high place in the estimation of the few, while a few of his productions will always, by their wit, brevity, and charm of language and expression, be very popular with the many. Among the latter are, *Pippa Passes*, *How they Brought the Good News from Ghent*, *Hervé Riel*, *The Pied Piper of Hamelin*, etc. Browning died in December, 1889, and was buried in Westminster Abbey.

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This stirring narrative poem tells its own tale, based on an incident connected with the defeat of the French fleet by the

combined English and Dutch fleets in 1692. Little is left for the annotator save to help in the elucidation of any obscurities arising from the form of expression, and to aid the student in noting how graphically, and with what wonderful mastery of the powers of the language, the tale is told; especially how admirably the choice of words, their arrangement, and even the length and rhythm, or purposed want of rhythm, of the successive lines are all made to contribute to the effect of the narrative.

**On the sea.**—The first thing that will strike the thoughtful reader is the effect produced by this abrupt beginning. Like Homer, and Virgil, and Milton, and all the great epic-writers, —and this is a short epic—the poet delays us with no introduction, but plunges at once *in medius res*.

**The Hogue.**—Cape La Hogue is the eastern-most point of the peninsula of Cotentin, which juts out into the English Channel in the department of Manche, in France. It was opposite this Cape that the naval battle referred to was fought. Look it up in the map and do not confuse it, as is often done, with Cape La Hague, at the north-west extremity of the same peninsula.

**Woe to France.**—Note how much is conveyed in these three words. At the same time that they tell us the issue of the battle, they contain a tribute to the prowess of the British navy, implying that no other result could have been expected.

**Helter-skelter.**—A species of *onomatope*, expressive of confusion.

**Like a crowd, etc.**—Study this effective simile. Note the antithesis in *sharks* and *porpoises*, arising from the strongly contrasted nature, habits, and movements of the two species. Justify the omission of the relative.

**St. Malo**, at the mouth of the river Rance, in the department of Ille-et-Vilaine (see map), is a fortified town standing on a small island less than three miles in circumference, which lies near the shore and is connected with it by a causeway 650 feet long. The harbour is spacious and safe when once entered, but its entrance is narrow, and thickly studded with rocks and shallows.

It is perfectly dry at low-tide, but as the tide here rises 45 to 50 feet, there is sufficient depth of water for ships at high-tide.

**Help the winners, etc.**—Note the keen sarcasms in this and following lines. Are they out of place in the mouth of the fleeing commander? Give reasons for your answer. Read<sup>o</sup> this stanza aloud, and observe the adaptation of rhythm and metre to sentiment.

**Rocks to starboard, rocks to port.**—Compare Tennyson's "Cannon to right of them; cannon to left of them." Which was written first? In nautical language the *starboard* (A.S. *steor'bord*, i.e., *steer-board*, a large oar which was used on the right side of the vessel) is the right side of the ship as one stands facing the prow. *Larboard* (etymol. of *lar* unknown) was formerly used to denote the left side, but has now been superseded by *port* (etymol. in this sense also unknown), probably as shorter and better contrasted in sound.

**Think to enter.**—That is, Shall she think, etc. The omission of every unnecessary word is in keeping with the excitement of the occasion. It is also characteristic of Browning.

**Now, 'tis slackest ebb.**—If this means it is now low-tide, the description which follows is inconsistent with the geographical fact that the channel is empty at low tide. Probably the meaning of the words put into the pilots' mouths is that even a craft of twenty tons must take advantage of the in-flowing tide in order to enter, whereas now the ebbing or out-flowing current would be sure to sheer the vessels on the rocks or shoals.

**Not a ship will leave.**—Every one will be wrecked.

**Brief and bitter.**—What figure?

**Breton.**—A native of Brittany, or Bretagne.

**Tourville.**—The celebrated French admiral who was commander-in-chief of the great French fleet which had set out to invade England on behalf of James II., and was thus completely defeated. Two years before, in 1690, Tourville had entered the English Channel at the head of a powerful fleet, and inflicted an ignominious and disastrous defeat on the united English and Dutch fleets near Beachy Head.

In order to get a good idea of the power of condensation shown in this stanza, which condensation is the chief cause of its peculiarities in form of expression and order of words, it will be a good exercise for the student to write out in prose, in as brief a form as he may be able, a clear statement of all the facts here compressed into eight lines.

**Croisickese.**—A native of Croisie.

**Mockery, malice, mad, Malouins.**—Note the alliteration again. Is it in keeping with Hervé's indignation?

**Malouins.**—Natives of St. Malo. See map.

**Greve.**—A fortified town at the mouth of the Rance.

**Are you bought? Is it love,** etc?—Does the poet mean us to infer that Hervé really thought that the pilots whom he thus addresses were actuated by traitorous motives? It is more reasonable to suppose his words ironical in the first question, as they evidently are in the second. The French pilots could hardly be suspected of love for the English.

**Solidor.**—A fortified height a little way up the river.

**Worse than fifty Hogues.**—Explain.

**Most and least.**—*Most* is used in the sense of greatest.

**He is admiral, in brief.**—*In brief*, i.e. for a short time. Or it may mean *in a word, to be brief*.

**Still the north wind.**—"Blows" or "holds" understood. Who says this, Damfreville, or the poet? We prefer the latter.

**Holla.**—*Holla, hollo, holloa*, and *halloo* are different forms of the same word.

**Hearts that bled.**—Whose hearts? The poet would hardly represent the hearts of the brave soldiers as bleeding in view of their own danger, though they might do so at the prospect of the loss of their proud ships. Probably the reference is to the towns-people looking on, some of them, perhaps, the wives or mothers of some of the seamen.

**Rapture to enhance.**—Explain.

**Rampired.**—Equivalent to *ramparted*.

**Paradise for Hell.**—Note the antithesis. In brevity and strength the resources of the language could supply nothing to surpass it.

**Let France's king.**—Who was he?

**The speaking hard.**—Why hard? Explain.

**The duty's done.**—The brave seaman has but done his duty, and makes light of the exploit. It was nothing but a "run" before a fair wind to one who knew the channel as he did.

**Leave to go.**—In which, to your mind, does the poet intend the climax to be found, or which does he deem most impressive, the contrast between the largeness of the merit and the reward proffered, and the triviality of the reward asked; or, the intensity of Hervé's love for his wife, which made a day's visit with her the greatest boon his heart could crave?

**Not a head, etc.**—Not only did his compatriots raise no pillar or statue in honor of the hero, they did not even make a figure-head of a fishing-smack in his likeness. It is stated as a historical fact, seemingly on good authority, that the reward which Hervé really asked and obtained was exemption from further marine service, and permission to remain permanently with his *Belle Aurore*.

**Bore the bell.** The reference is probably to the custom of placing a bell on the neck of the leader in the flock or drove. This is, perhaps, better than to understand the expression as an allusion to the practice of giving a bell as a prize in some athletic contest.

**Flung pell-mell.**—Hang without special order or system.

**Louvre.**—The national picture-gallery in Paris. The poet evidently thinks it a shame that France has no picture or statue to commemorate Hervé Riel's noble deed. Hence he offers this poem to supply the lack, so far as he can. No doubt it will prove a more lasting memorial.

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## XXXII.—COMPLAINT AND REPROOF.

COLERIDGE

These two stanzas contain a wealth of sound philosophy. The first and chief thing requisite in their study is to comprehend the meaning and spirit of that philosophy. The student will observe that the poem is really a dialogue.

The first stanza is a complaint in general terms that the great and the good are unrewarded in this world. In the first two lines the complaint is that very rarely indeed does a great and good man obtain honor or wealth. In the last two it is intimated that it is very rare indeed, so rare that the statement of the fact sounds like a story from the land of spirits, that any man obtains what he merits or merits what he obtains. The obvious connection of thought is that honor and wealth are the things which the good great man merits and does not obtain, and which are obtained by those who do not merit them.

In the second stanza the other interlocutor declares in effect that honor and wealth are no fitting rewards for greatness and goodness, and that though the man possessed of these qualities does not desire or look for rewards, they being self-satisfying, he is nevertheless sure to receive other rewards in the possession of three great treasures and three special friends.

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GENERAL EXERCISE.

1. In what sense is the word *inherits* (first line) used? 2. Is that its first and proper meaning? 3. Can you account for the choice of the word here? 4. Is the word *pains* singular or plural? 5. By what process does it come to have the meaning it here bears? 6. What rhetorical device is used in the last two lines of stanza I.? 7. Derive the word *canting* in first line of stanza II. 8. Explain clearly the meaning of the third line of this stanza. 9. In what sense is *light* used (line 5)? 10. Can you show how or why each of these treasures is the possession of the good great man? 11. What is meant by classing *himself* as one of his firm friends? The angel Death?
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## IX.—ON THE MORNING OF CHRIST'S NATIVITY.

JOHN MILTON.

JOHN MILTON, the prince of English epic poets, was born in London in 1608. His father was a scrivener of some means, and the son was educated first at St. Paul's School and afterwards at Trinity College, Cambridge. He left Cambridge in 1632, and afterwards spent five years in study at his father's residence in Horton, devoting his attention particularly to the Greek and Roman classics. The *Hymn on the Nativity* had been previously written, and hence was one of his earliest productions. During those five years he produced four of the shorter poems which have helped to make his name immortal, viz: *L'Allegro*, *Il Penseroso*, *Lycidas*, and *Comus*. In 1637 he travelled through France and Italy, where his great learning attracted much attention. On his return to England he devoted himself for a time to the education of his two nephews and a few other pupils. His tractate on education, afterwards published, was no doubt an outgrowth of his experience and thought while thus engaged. He appears to have already conceived the ambitious scheme of one day producing a great epic, such as "the world would not willingly let die." But for some years after this time he threw himself into the struggle for political freedom which was going on in England with an ardor that absorbed all his energies and rendered him one of the most powerful of the champions of civil and religious freedom. During twenty years (1640-1660) he produced in swift succession a series of controversial pamphlets, which in learning, ability, and eloquence have never been surpassed. In 1649 he was appointed Latin Secretary to Cromwell. In this capacity he wrote his first and his second Defence of the People of England. His Letters of State during this period were remarkable documents. Some of them, especially those which related to the persecution of the Waldenses, entitled him to the lasting gratitude of all lovers of freedom. It was while engaged in these labors that he became perfectly blind. With the Restoration he found himself remanded to obscurity and poverty. He now dictated his immortal epic, *Paradise Lost*, for which he

received\* at first five pounds, afterwards thirteen more—eighteen in all. It was published in 1667 in a small volume sold at three shillings. *Paradise Regained* and *Samson Agonistes* followed in 1671. Among his numerous other works we should mention his *Arcopagitica, a Speech for the Liberty of Unlicensed Printing*, which is by many deemed his masterpiece in prose, and his *Sonnets*, which some consider the finest in the language. He was thrice married, but was not very happy in his domestic relations. He died in 1674. In 1737 a tablet was erected to his memory in Westminster Abbey.

## I.

**This is the month.**—This ode, which has been pronounced by so competent a critic as Hallam, “perhaps the finest ode in the English language,” was written, or at least partly written, on Christmas Day, 1629, when the author was but 20 years of age.

**Our deadly forfeit.**—That is, our forfeited lives, the forfeit of which death was the penalty. A species of metonymy.

## II.

**Unsufferable.**—In Milton’s time both *un* and *in* were used as negative prefixes.

**Wont.**—For older form *woned*, preterite of A. S. *wone*, to be accustomed. *Wonted* is a double form.

**Trinal Unity.**—The three in one, Father, Son, and Spirit, always named in this order, with Son in the midst or middle place.

## III.

**Say, Heavenly Muse.**—The influence of his classical studies is everywhere present in Milton’s writings. Following the order of the great Greek and Latin epics, he first states his theme, then invokes the muse. The theme being sacred, the *heavenly* muse is invoked.

**The Sun’s team untrod.**—The allusion is, of course, to the classical conception of Phœbus Apollo, the sun-god, as driving his chariot across the sky. Cf.: “heavenly-harnessed team.”—Shak., *Henry IV.*, p. 1. At what time in the day, then, was the ode apparently commenced?

**Hath took no print.**—The rays of the approaching sun have not yet begun to tinge the eastern horizon.

**The spangled host in squadrons.**—Note the beauty and grandeur of the conception. The stars are night sentinels or guards arranged in squadrons keeping watch,—over the earth in the absence of the sun? or, for the appearance of the sun? Which do you prefer, and why?

## IV.

**See how from far.**—The poet transfers himself and his readers in thought back to the actual morning of the nativity, and bids them fancy themselves watching the approach of the wise men from the east along the road toward Bethlehem. This suggests that possibly the time fixed in the preceding stanza may have a similar reference, instead of denoting that the poem was commenced at so early an hour.

**Star-led wizards.**—*Wizard* (*wise-ard*) used in its primary sense of a wise man. Spenser uses it in the same sense: *Faerie Queen*, iv. xii. 2, “six wizards old.” What is the usual force of the termination *ard*?

**Prevent.**—In what sense used? Can you give other examples?

**Angel Choir.**—Milton probably wrote *quire*, and so David Masson's edition prints it.

**Secret altar . . . fire.**—See Isaiah, vi. 6, 7.

## THE HYMN.

## I.

**Had doff'd her gaudy trim.**—Perhaps better *dofft*. It was a fine poetic conception to represent Nature as having put aside her robes of beauty and drest herself in mourning garb, in sympathy with the sorrows and sufferings which were to be the lot of the new-born child, her Master. It is not worth while to mar it by raising the question whether the nativity did really take place during the winter season. The poet evidently has in mind an English, not a Palestinean winter.

## II.

**Pollute.**—Old form for *polluted*.

## III.

**Her fears to cease.**—*Cease* used transitively with causal force. Milton elsewhere uses the word in the same way, as “cease, then, this impious rage.”

**Crowned with olive.**—The olive is an evergreen tree, seldom more than thirty feet in height. It is a native of Asia, though it has been naturalized in the south of Europe. It has been regarded in all ages as an emblem of peace and plenty.

**The turning sphere.**—The poet conceives the atmosphere and the space surrounding the earth as forming a part of the sphere and revolving with it. Can you see that the use of the epithet *turning* adds in any way to the beauty or force of the picture suggested?

**His ready harbinger.**—A *harbinger* is, strictly, one who provides or assigns a lodging; hence, one who goes before to secure lodgings, a messenger or forerunner. There is a beautiful thought wrapped up in this conception of Peace as “the ready harbinger” of the Maker.

**With turtle wings.**—That is, in the form of a turtle-dove. The dove has been almost universally regarded as an emblem of innocence and peace, and as such celebrated by poets. It was in the likeness of a dove that the Spirit descended upon Christ at his baptism.

**Her myrtle wand.**—The myrtle has always been a great favorite on account of its elegant form, beautiful green color, and sweet odor. It was in ancient times sacred to Venus, goddess of love, and was regarded as a symbol of peace and joy. Hence a wand of myrtle would be a fitting sceptre for “meek-eyed Peace.”

## IV.

**Hooked chariot.**—A chariot with scythes projecting from the axles, anciently used as a war chariot by the Celts.

**With awful eye.**—With eye full of awe, not as is the more usual meaning, inspiring awe.

## V.

**Whist.**—Hushed to silence. An *onomatope*. The word is

often used in this sense by the old writers, as "If the winde be *whist*."—Marlowe.

**Ocean.**—The student will observe, in scanning, that this word is here used as a trisyllable.

**Birds of calm.**—The halcyon (Gr. *halkuon*, a kingfisher) is no doubt meant. The ancients believed that this bird laid its eggs and hatched them on the surface of the sea during fourteen days coming partly before and partly after the winter solstice, and that on these days the sea was always unruffled. According to the ancient Grecian myth, Halcyone, the daughter of Æolus, attempted to drown herself through grief at the drowning of her husband, and the gods changed both into the halcyon bird.

## VI.

**Bending one way.**—Instead of diffusing their precious influence throughout space. The allusion is, of course, to the notions of the ancient astrologers touching the mysterious influence of the stars over the lives and destinies of men. Can you recall any words in common use whose meaning is derived from this notion?

**Until their Lord, etc.**—Another fine stroke of imagination. The very stars stay in their courses to gaze upon the wonderful event.

**Lucifer.**—The "light-bearer," the morning star.

**Bespake.**—Here used as an emphatic form of *spoke*, the prefix being simply intensive. What is the ordinary meaning of the word?

## VII.

**And hid his head.**—Warton compares this with the following from Spenser's *April*:

"I sawe Phœbus thrust out his golden hede  
Upon her to gaze,  
But when he saw howe broade her beames did sprede,  
It did him amaze,  
Hee blusht to see another sunne belowe,  
Ne durst againe his fire face outshowe."

**Her room.**—Her place. It is not quite clear whether *her* refers to "shady gloom" or to "day." The latter seems preferable. The room which she (day) usually occupies.

**Burning axletree.**—The use of tree in this sense is still common in some places. *Burning* may be used in the sense of glowing (cf. *bright* throne), or the meaning may be axletree (composed) of flame.

## VIII.

**Or ere.**—Probably a double construction. Some editions read *e'er*.

**The mighty Pan.**—The Greek Pan was the god of shepherds. By an easy transition of thought the name is here applied to the new-born Christ, as the God of the eastern shepherds.

**Silly.**—This word at first grates on our ears in this connection, as we cannot conceive of so stupendous a revelation as sent to any but thoughtful and devout worshippers. The explanation is that *silly* is not used here in its modern contemptuous sense. It means artless, simple-minded (in a good sense), happy. Trace the transitions in meaning the word has undergone.

## IX.

**Strook.**—Old preterite of *strike*.

**As all their souls.**—Parse *as*, and compare with *as* in lines 81 and 95 above, respectively.

**Loath to lose.**—Note the charming personification.

## X.

**The hollow round.**—A fine poetic expression, whose force will be felt by anyone looking at the full moon in the zenith on a clear night, set, as it were, at the apex of the hollow half-globe of which the surface of the earth within the horizon is the base.

**Of Cynthia's seat.**—*Cynthia* is one of the numerous poetic names of the moon. It is derived from Mount Cynthus, in Delos, the reputed birth-place of Apollo, god of the sun (hence called Cynthus), and of Diana, goddess of the moon.

**In happier union.**—The allusion is, no doubt, to the fabled "music of the spheres," by which nature might be supposed to control their motions and hold them in union.

## XI.

**A globe of circular light.**—*Globe* is usually explained here as meaning *mass*, to save the passage from tautology. This seems far-fetched. Is not the meaning rather a globe formed by circular light—genitive of *material*, or perhaps of definition?

**The shamefaced night.**—Why shamefaced?

**The helmed cherubim and sworded seraphim.**—It is not likely that Milton meant to indicate by *helmed* and *sworded* any distinctive characteristics of these two orders of heavenly intelligencies. We know nothing in Scripture to warrant such a distinction.

**Unexpressive.**—In the sense of *inexpressible*. Warton thinks the word was, perhaps, coined by Shakespeare, and refers to *As You Like It*, Act iii. scene 2:

“The fair, the chaste, and *unexpressive* she.”

## XII.

**Sons of Morning.**—See *Job*, xxxviii. 7.

**Welt'ring** (A.S. *wealtan*, to roll).—Rolling.

## XIII.

**Ninefold harmony.**—This stanza refers throughout to the doctrine of the “Music of the Spheres.” Both Milton and Shakespeare have many allusions to it. See *Merchant of Venice*, v. 1. This doctrine was first propounded by Pythagoras. He conceived of the universe as one harmonious whole, consisting of ten heavenly bodies revolving round a central fire, and producing heavenly music by their movement, they being arranged at intervals according to the laws of harmony, in a sublime musical scale. Some find in “ninefold harmony” an allusion to the revolutions of the universe, conceived by the ancients as being made on the distaff of Necessity, in eight concentric circles or wheels, Milton’s “wheel of day and night,” *Paradise Lost*, vii. 135, constituting a ninth wheel. So the writer of the notes to the Reader explains. It seems simpler to understand the allusion as referring to the nine Muses.

## XIV.

**The age of Gold.**—The ancient poets regarded the human race as degenerating, and celebrated the ages of the past as ages of gold, of silver, of brass, and of iron. The age of gold was, of course, the age of innocence and unalloyed happiness.

**Speckled vanity.**—*Speckled* is probably used in the sense of spotted with disease.

## XV.

**Truth and Justice.**—The classic poets represented the goddess of Truth as having left the earth after the golden age, in consequence of men's unworthiness. The student should realize clearly the beautiful imagery of this and other stanzas, and dwell upon them till he fully appreciates their poetic splendor.

**Like glories wearing.**—Like, that is, to those which Truth and Justice wear,—the orb or halo of rainbow tints about their heads.

## XVI.

**Ychain'd.**—The *y* is an old English prefix to participles. A corruption of the Anglo-Saxon *ge*.

**Yet first.**—Before what?

**Wakeful trump.**—See I. Cor. xv. 52; I. Thes. iv. 6.

## XVII.

**Horrid clang.**—Note the onomatopœtic words.

**Aghast.**—What other spelling of this word? Which is etymologically correct?

## XVIII.

**Old Dragon.**—Rev. xii. 4.

## XIX.

**Runs through, etc.**—What period of time is referred to in this stanza?

**Apollo from his shrine.**—The shrine of Apollo, at Delphos, or Delphi, was the seat of the most famous of the ancient oracles. Delphi (now Castri) was a small town on the declivity of Mt. Parnassus, in Phocis. The temple was erected over a fissure or small chasm in the rock, from which arose from time to time a mephitic vapor which seems to have had an intoxicating effect



upon those who inhaled it. Over this opening a tripod was placed, on which the "pale-eyed" priestess, Pythia, took her seat when the oracle was to be consulted. In the "trance," or delirium produced by the vapor, she uttered words which were taken down by an attendant and given as the answer of the oracle. These words were often arranged, with studied ambiguity, so as to be capable of alternative interpretations, to suit the event. Hence the poet's epithet "deceiving." This stanza seems to refer to a myth which represented Apollo as leaving his temple with a shriek of despair on the birth of our Saviour.

## XX.

**The parting genius.**—*Parting* in the sense of *departing*, in which sense it was frequently used by the poets. The poet goes on to describe the fancied effects produced by the coming of Christ upon the *genii* or spirits with which the imagination of the ancients peopled groves and streams, and every part of the natural world. All these *genii* are driven out by the great event of all time, and depart with weeping and sighing, or with "loud lament." The nymphs of the woods and the springs are specially referred to in this stanza.

## XXI.

**Lars and Lemures.**—The *Lars* or *Lares* were the guardian deities of the household. The *Lemures* were the restless spirits or ghosts of departed ancestors, who were regarded with terror rather than with trust. Both were objects of worship.

**In urns, and altars round.**—The urns were the receptacles in which the ashes of the dead were preserved.

**Affrights the Flamens.**—The *Flamens* were properly a class of Roman priests, but the word is here used for priests generally. Metonymy.

**The chill marble.**—The marble statues of the gods are represented as sweating in their perturbation and grief at being compelled to leave their wonted seats.

## XXII.

**Peor, and Baalim.**—The poet here enumerates several of the "peculiar powers" referred to. Peor or Baal-Peor was one of the Phœnician deities included in the generic name *Baalim*.

**The twice-batter'd god.**—"Dagon, his name, sea monster, upward man and downward fish."—*Paradise Lost*, i. 462. For the reference in *twice-battered*, see I. Samuel, v.

**Mooned Astharoth.**—*Moonèd* (two syllables) is original with Milton. *Ashtaroeth* was the plural form of *Ashtoreth* or *Astarte*, goddess of the moon, as Baal was the god of the sun.

**The Lybic Hammon.**—Hammon, or Ammon, the Jupiter Ammon of the Romans, was a deity represented as a man with the horns of a ram, worshipped in Lybia and Egypt.

**Thammuz.**—This deity is spoken of in *Paradise Lost*, i. 448, *et. seq.*, as lamented by the Syrian damsels. He was killed by a wild boar on Mount Lebanon, but was revived for six months of every year. This may explain Milton's "Thammuz yearly wounded" in the passage referred to.

#### XXIII.

**Sullen Moloch.**—Moloch was the great god of the Phœnicians. He is spoken of in I. Kings and elsewhere in Scripture as the god of the Ammorites. He was propitiated by human victims, burned alive. See Jeremiah, xxxii. 35.

**His burning idol.**—Moloch's image was a hollow brazen idol, which was heated by a fire within, and stood with arms extended to receive its victims, usually children.

**With cymbals' ring.**—It is said that while the wretched victims were being burned alive, the priests danced around the image and drowned their shrieks with the noise of clashing cymbals.

**The brutish gods of Nile.** Most of the Egyptian deities were represented as having the forms, either wholly or in part, of some of the lower animals.

**Isis and Orus.**—Osiris and Isis were the principal deities of Egypt. Orus, or Horus, was their son; Ambis, represented with dog's head, was the guardian of Isis. Osiris and Isis have been identified respectively with the sun and the moon. From the epithet "brutish" it is thought that Milton identified Osiris with Apis, who was worshipped under the form of a bull.

## XXIV.

**Sacred chest.**—The “worshipped ark” in which the sacred utensils used in the worship of the god was kept.

**Sable-stoled sorcerers.**—The black-robed priests who carried the ark. They claimed powers of magic or divination.

## XXV.

**Dusky eyn.**—*Eyn* is an old form of the plural of *eye*.

**Typhon huge.**—Typhon, in the Egyptian mythology, was a son of Seb (Chronos) and Nut (Rhea). He was the third of five children, of whom Osiris was the eldest, and Isis the fourth. He often appears on the monuments in the form of the crocodile, the hippopotamus, or the ass. In the earliest times he was a highly venerated god, but in later times his worship was abandoned, his name and figure were obliterated from many of the monuments, and he came to be regarded as a hostile deity, and eventually was given a bad preëminence as the embodiment of all that is evil. He became, in short, the Egyptian Devil, the opponent of all good and the adversary of Osiris. The student of classics will compare the Greek Typhon with the Egyptian.

## XXVI.

**Pillows his chin.**—Warton could not recall the use of *chin* in old poetry with dignified associations, but Masson quotes several instances, *e.g.*: “Jove shook his sable *chin*,” in Chapman’s Homer.

**The yellow-skirted fays.**—The fays or fairies, generally represented as dancing in the moonlight.

**Night-steeds.**—Cf. *Paradise Lost*, ii. 662.

## XXVII.

**Youngest-teemed star.**—The new-born star which guided the sages from the east to the manger in Bethlehem.

**Hath fix’d.**—Write a note on the true meaning and the abuse of the verb *fix*.

**The courtly stable.**—The stable now changed by its royal tenant and his angel ministers into a kingly palace.

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## XVIII.—RULE, BRITANNIA.

*Ode from Alfred, a Masque, by JAMES THOMSON.*

## EXPLANATORY.

**Britannia.**—‘Britannia’ is Latin for Britain. Of the feminine gender, it naturally has been taken as the name of Britain personified. The personification of Britain as a woman with shield and trident or spear, to be noticed on many British coins, dates as far back as the time of Roman supremacy in England.

**Azure main.**—‘Main’ was originally an adjective meaning ‘chief,’ ‘great,’ qualifying ‘sea’ or ‘ocean’ understood. (Cf. the Fr. *gagner le large*, gain the open sea.) The ‘main’ for the ‘sea’ is very frequent. Cf.:

“And the little ‘Revenge’ herself  
To be lost evermore in the main.”

—Tennyson, “*The Revenge*,” *H. S. R.*, p. 377. {

**Charter.**—‘Charter’ (Lat. *charta*, leaf of paper), literally, is the written evidence of an agreement. It means also (as in *Magna Charta*) a document from a superior power acknowledging the right and privileges of subjects. But Thomson uses the word figuratively (Rhet. 2) for the rights and privileges themselves.

**Nations not so blest, Must . . . . to tyrants fall.**—The poet makes this statement, judging from the fate of ancient Greece, which fell from freedom into subjection to Rome; of Rome, which, from a great republic, became the prey of Augustus and his successors; of the Italian republics, which passed under the tyranny of princes, etc. Has the prophecy been fulfilled?

**Serves but to root.**—Has no other effect upon the oak than to cause it to root itself more firmly. The roots of the oak-tree go more deeply than most other trees.

**Thy native oak.**—The oak belonging, though not exclusively, to Great Britain.

**Generous flame.**—‘Flame’ is figurative (Rhet. 1) for ‘spirit.’ ‘Generous flame’ is the spirit in which Englishmen freely (generously) shed their blood for England.

**The rural reign.**—Supremacy in agriculture.

**All thine shall be the subject main.**—‘Subject’ has here the force of a predicate adjective. ‘The sea shall be thine and subject to thee.’

**The Muses.**—In classical mythology the Muses, in number from three to nine, were the divinities regarded as inspiring the songs of poets and the strains of musicians. Here the name is figuratively used (Rhet. 2) to mean ‘literature, art, science.’

**Still with freedom found.**—Ever found in free countries. ‘Still’ for ‘ever’ is frequent in older English. Cf.:

“Thou callest me up at midnight to fetch dew  
From the still-vexed Bermoothes (the ever stormy Bermudas).”  
—*Shakspeare*.

**Matchless beauty.**—Figuratively (Rhet. 2) for beautiful women.

#### GENERAL EXERCISE.

1. What is the theme of *Rule, Britannia* as a whole? 2. What part of the theme does the first stanza contain, and the second, and the third, etc.? 3. What spirit pervades the poem? 4. Is it a spirit characteristic of Englishmen? 5. Is it your ideal of what constitutes great national sentiment? 6. What other poems show a similar spirit? 7. How do you account for English feeling towards the sea? 8. Have we Canadians any poems indicative of national feeling? 9. Does the poem appear to you to be written with vigor? If so, point out what you consider to be forcible lines. (See Appendix I.)

Read also “England,” by T. B. Aldrich, *H. S. R.*, p. 419.

#### RHETORIC.

**1. Figures of Similarity.**—In the sentence *That soldier fights like a lion*, we depart from the plain matter-of-fact statement, *That soldier fights bravely*, and such departure is made for the sake of more effective expression. Deviations from liberal statements of facts for the sake of greater effect are called **FIGURES OF SPEECH**. We are able to say, *That soldier fights like a lion* because of a certain resemblance in bravery between the soldier and the lion. So also, *That soldier is a lion in battle*. So also, we may speak of *the angry sea, the bellowing winds, the threatening clouds*, because of a certain resemblance to *persons who are angry*,

*animals that bellow*, etc. And again, we may speak of a country as a queen ruling the seas, and possessing the name and attributes of a person, as, *Rule, Britannia*, etc. Such are some instances of the figures of similarity, which may be divided into :

(a). *Simile*, stating the resemblance of the things compared :  
*The soldier fights like a lion.*

(b). *Metaphor*, stating the identity of the things compared :  
*The soldier is a lion.*

(c). *The Personal Metaphor*, ascribing a touch of personal feeling, etc., to inanimate objects : *The 'angry' sea rolled its 'fierce' waves.*

(d). *Personification*, changing the object into a person : *Rule, Britannia !*

Other figures of similarity are the *Allegory, Fable*, and *Parable*.

EXERCISE.—Show the plain, literal meaning of the following phrases ; name the figure employed :—1. *Rule, Britannia !*  
2. *Thou shalt flourish.* 3. *As the loud blast . . . . serves but to root.* 4. *Attempts to bend thee down.* 5. *Arouse thy generous flame.* 6. *The rural reign.* 7. *With commerce shine.* 8. *Every shore it circles.* 9. *Blest isle ! . . . . crown'd.*

2. **Figures of Contiguity.**—Looking at such expressions as : *the kettle boils ; a fleet of twenty sail ; a minister to the crown ; a man of seventy winters*, we see that they are deviations from the plain, matter-of-fact statements, *the water boils, a fleet of twenty ships*, etc. The deviation is, however, not one of resemblance, for the water is not like the kettle, nor the sail like the ship. It occurs on account of the connection, association, contiguity of the objects involved—the kettle is near the water ; the winter has to do with the year. Figures involving the contiguity of objects are :—

(a). *Metonymy*, where there is merely a close association between the objects : *The kettle (water in the kettle) boils.*

(b). *Synecdoche*, where there is an identity of substance between the objects involved : *A man of seventy winters (years).*

Allied to these is the figure involved in, *The cruel sword pierced her*, where the epithet 'cruel' does not literally apply to 'sword,' but is transferred to it from the person holding (contiguous to) the sword. This is called

(c). *Transferred Epithet*.

EXERCISE.—Give the plain, literal meaning of the following phrases; state what figure is employed:—1. The charter of the land. 2. Rule the waves. 3. Thou shalt flourish . . . . . the dread and envy of them all. 3. More dreadful from each foreign stroke. 4. All their attempts . . . . . will but work their woe and thy renown. 5. All thine . . . . . the subject main. 6. The Muses shall repair. 7. With freedom found. 8. Isle with matchless beauty crown'd. 9. With manly hearts to guard the fair.

#### BIOGRAPHICAL.

JAMES THOMSON was born in the year 1700 in a Scottish border county, far enough away from London to preserve his youth from the blight of criticism that had lain on English poetry from the time of Pope. Reared amid country scenes, he found in nature the source of his poetic power and the themes of his greatest poems. *Winter* (1726) made him famous. People, accustomed to the cold artificiality of the "classical school," welcomed the fresh, vigorous verse of the young poet. *Summer*, *Spring*, *Autumn* rapidly followed, completing the work known in literary history as *The Seasons*. The admirable descriptions of nature contained in these poems were a delight to his contemporaries and a source of inspiration to the poets—such as Burns and Wordsworth—who succeeded him. Thomson's last and, after *The Seasons*, greatest poem was the *Castle of Indolence*. He died in 1748, too much blest by the generous flame of benevolence to have become either rich or prosperous. In a masque, or dramatic entertainment, called *Alfred*, written by Thomson in conjunction with Mallet, occurs the "ode," *Rule, Britannia*.

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## XXIX.—THE LAND O' THE LEAL.

LADY NAIRNE.\*

## EXPLANATORY.

**Land o' the Leal.**—The land of the loyal and true, *i.e.* heaven.

**Day is aye fair.**—Day is ever fair. Cf. "For ever and for aye." Also Rev. xxii. 5.

**Bonnie bairn.**—Bonnie, *handsome, pleasant to look upon.* Bairn (North England and Scotch) is one *born*, *i.e.* a *child*.

**Sair.**—Sorely.

**Sorrow's sel' wears past.**—Sorrow wears itself away. Cf. "This spirit will soon wear off;" "winter wore on."

**Sae dear that joy was bought.**—Allusion to Christ's buying of man's salvation at the price of his own life. 1. Cor. vi. 20.

**Sae free the battle fought.**—So noble was the fight Christ waged against the powers of sin.

**That sinful man e'er brought.**—That opened the way for sinful man into the "land."

**Haud ye leal.**—Keep (hold) steadfast and true.

**We'll be fain.**—We shall be glad to be.

## GENERAL EXERCISE.

1. Who is represented as speaking, and who as being spoken to?
2. What is the theme?
3. In what spirit is the approach of death regarded?
4. Why, according to the poem, in that spirit?
5. In what spirit does Hamlet look on death ("To be or not to be," etc.); and Socrates ("Apology of Socrates," *H.S.R.* p. 386 *et seq.*), and Longfellow ("Resignation").
6. Whence is derived the view of death and future life contained in the present poem?
7. Trace throughout the comforting thoughts that are offered to 'John.'
8. How is it that we feel a personal interest in what apparently is but the thoughts of one unknown to us?
9. Does the use of dialect make us feel the pathos of the poem more?
10. Explain how the introduction of persons gives to the poem dramatic effect.
11. What lines are especially pathetic? (See Appendix S.)

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\*The *H. S. Reader* (ed. of 1886) spells the name incorrectly.



## RHETORIC.

REVIEW EXERCISE.—Render literally the following passages; indicate the peculiarity of the mode of expression in each; name the peculiarity as one of the figures of speech (Rhet. 1 and 2): 1. I'm wearin' away like snaw-wreaths in thaw. 2. Sorrow wears past. 3. Dry your glistening e'e. 4. Your day is wearin' through.

3. **Figures of Contrast.**—There is a principle of the mind to be observed in such instances as the distinctness of white chalk upon the blackboard, of the joy of the prisoner on being set free, and of the invalid on recovering his health. This principle is that the mind is more vividly affected by an object or idea when another object or idea presents a contrast to it. This contrast is the basis of many forcible expressions known in literature as instances of the figure of

**Antithesis**, which presents, for the sake of greater effect, a contrast to the object or idea spoken of.

“But work their woe and thy renown.”

“There's nae sorrow there, John,  
There's neither could nor care, John,  
The day is aye fair  
In the land o' the leal.”

The introduction of evil characters in company with noble in novels and dramas is but an extension of this figure. In what other passages in this poem are antitheses to be found?

## BIOGRAPHICAL.

CAROLINE OLIPHANT (1766-1845), by marriage Lady Nairne, ranks after Burns as the greatest writer of lyrical poetry inspired by the Scottish muse. Of delicate sensibility even as a child, she early counted herself among the admirers of Burns, and what he had done towards purifying Scotch poetry by composing songs to take the place of the coarser lines in vogue in his day, inspired her to enter in the same work. The songs of Lady Nairne are character sketches of the old Scottish nobility (as in *The Laird of Cockpen*†), political verses tinged with all the Jacobite leanings of her husband (as in *Wha'll be King but Charlie?*), pictures of popular Scotch life (as in *Caller Herrin'*† and *The Lass o' Gowrie*).

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† Contained in Chambers' Cyclopædia of English Literature.

## XL. THE GLOVE AND THE LIONS.

LEIGH HUNT.

EXPLANATORY.

**King Francis.**—Francis I. of France (1494-1547), contemporary of Henry VIII. of England.

**Royal sport.**—A sport fit for kings to view.

**The crowning show.**—That finest of all spectacles. (The following line describes the show.)

**Valor and love.**—By synecdoche for brave knights and beautiful ladies.

“Lords, ladies, like clouds that bedizen  
At sunset the western horizon.”

—Browning.

**Romp’d.**—Leaped.

**Laughing jaws.**—Referring to the distortion of the lion’s lips.

**To prove his love.**—To evoke an action that will give proof of his love for me.

**No love, but vanity, sets love a task like that.**

“’Twas mere vanity,  
Not love, set that task to humanity.”

—Browning.

## GENERAL EXERCISE.

1. Describe the scene of the events narrated in the poem.
2. What kind of disposition had ‘de Lorge’s love’? (show the force of “sharp, bright eyes, which always seem’d the same,” “great glory will be mine,” as indicating her character.)
3. What kind of disposition had the Count?
4. Justify the king’s “In truth! rightly done!”

Compare Browning’s poem, *The Glove*, treating of the same theme.

## RHETORIC.

**EXERCISE.**—Give the literal meaning of the following phrases; show the peculiarities of expression; name the figures employed:—1. Valor and love, and a king above, and the royal beasts below. 2. Gave blows like beams. 3. A wind went with their paws. 4. De Lorge’s love o’erheard the king. 5. No love, but vanity, sets love a task like that.

4. **Euphemism.**—Sometimes, for more effective expression, we substitute a mild phrase for what might literally be regarded as harsh and discordant. Speaking softly of Death, we may say (using a metaphor) “the endless sleep”; of the fierce fighting of the lions, we may say (using synecdoche), “the lions strove.” Such softened expressions are termed *Euphemisms*.

#### BIOGRAPHICAL.

LEIGH HUNT was born in 1784, when the throbs of a new poetic life were being felt throughout Europe. His first literary work was done, at the age of twenty-four, for the *Examiner*, a newspaper of which he was joint editor and owner. A democrat in politics, he allowed himself in one of his articles to speak of the Prince-Regent as the “fat Adonis of fifty,” a periphrasis that landed its author in prison on a conviction of libel. This imprisonment, however, had its advantages. It procured for Hunt frequent visits from Shelley, Keats, and Byron, who became his firm friends. It enabled him to write *The Story of Rimini*, a poem of merit great enough to place its author among the first names of his day. Freed from prison, Hunt again embarked on the sea of journalism, sailing in many vessels, but without making any definite port or winning any great prize. His most unsuccessful venture was *The Liberal*, which he edited from Italy in conjunction with Byron. His quarrel with Byron embittered his *Byron and his Contemporaries*, published in 1828. Numerous other works flowed from his pen, both of prose and poetry, the chief of which are *The Legend of Florence*; *Men, Women, and Books*; *A Jar of Honey from Mount Hybla*. He died in 1859.

Hunt was not a writer who profoundly stirred the world by his originality; rather was he one who polished and ornamented for us what already existed. Yet, thinking of the delicacy and tenderness of much of his poetry, of the bright fancy and cheerful spirit of his essays, this may seem but scant justice for him whom Shelley spoke of as “gentlest of the wise.”

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## LIV.—MY KATE.

ELIZABETH BARRETT BROWNING.

## EXPLANATORY.

**Your best made of sunshine and snow.**—The rosiest hue of health and the fairest of complexions.

**Drop to shade, in the long-trodden ways.**—Fade away, disappear in the long journey of life. Note that the figures correspond, part for part, with those in the preceding line.

**Her air had a meaning.**—There was in her manner and bearing something significant of her pure and true character.

**Inner light.**—As if the crystal purity of her soul shone through.

**Much that could act as a thought or suggestion.**—That was of the nature of profound thought, or that could serve as a stimulus to thought.

**Charm of her presence was felt.**—The charm people felt in her presence was realized only when she departed.

**Ribald** (*rib'ald*).—Evil in mind and word.

**See what you have !**—See what has happened here !

## GENERAL EXERCISE.

A work requiring delicacy of feeling and expression, it would be for the pupil to indicate in his own words the characteristics of this beautiful type of womanhood. Let each stanza be treated in some such way as the following expansion of the second stanza :—In her manner there was something significant of the truth and nobility of her nature ; in her movements a subtle grace that unconsciously won all. Others might be handsomer, yet from the most beautiful you turned away to read on the fair smooth forehead and lips firm yet tender, something that pleased you more than beauty—the sincerity, candor, and innocence of My Kate.

## RHETORIC.

Indicate the peculiarity of expression in the following ; name the figures of speech employed :

1. Made of sunshine and snow.    2. You looked at her silence.
3. You heard her alone.    4. As thy smiles used to do for thyself.
5. My sweet Heart.

Show the use made of Contrast throughout the poem.

5. *Vision*.—Writers wishing to render a scene more vivid sometimes speak as if the scenes were actually before them. A faint touch of this is to be seen in the line, "See what you have!" Another instance, and a better, occurs in the *Cane-bottom'd Chair*, *H. S. R.*, p. 308, "My Fanny I see in my cane-bottomed chair." Such expressions are said to be instances of the figure of *Vision*.

#### BIOGRAPHICAL.

ELIZABETH BARRETT (MRS. BROWNING).—It has been reserved for our age as the age pre-eminent in opening up careers to women, to have the seal of approval set upon this movement in the great merit and fame of Elizabeth Barrett, the greatest woman poet that the world has knowledge of. She was born in England in 1809, the daughter of an English father and an Italian mother. Delicate even unto ill-health in childhood, she had a soul that seemed to beat even more passionately because of its feeble prison-bars. Endowed with a singularly sensitive and emotional nature, she sought in books consolation and companionship.

"How I felt it beat  
Under my pillow, in the morning dark,  
An hour before the sun would let me read!  
My books!"

Her mental view grew ever stronger and clearer as she drew strength from English poetry, science, and the classics—especially "My Plato, the divine one."

Even as a child she wrote verses, dedicated to her father, who was "her public and her critic." At seventeen she had published a volume of poems; at twenty-four a translation from the Greek poet Æschylus of *Prometheus*; a few years later *Seraphim and other Poems*, the first of her works she in after years deemed worthy of preservation. Then came sad years. The bursting of a blood-vessel in her lungs consigned her to seclusion, a confinement lengthened and clouded by the death of her brother, who was drowned off Torbay before her windows. Restored to health after seven years, she married in 1846 Robert Browning, the great poet—a union of congenial souls, proving a source of perfect happiness. No type of love-poetry exists higher than the *Sonnets from the Portuguese*, in which she tells of the wooing

of her poet-lover. Together they left England for Italy, and Italy is the theme of much of Mrs. Browning's later work (*Casa Guidi Windows*, and many shorter poems). In 1861 she died, mourned by the Florentines as one of themselves.

*The Rhyme of the Duchess May* (1838), *Lady Geraldine's Courtship* (1844), *Aurora Leigh* (the longest and greatest of her works, 1856) are other of her most celebrated works. The two poems, *My Kate* and *The Rose*, indicate the chief features of her genius—nobility and sincerity of sentiment, depth of pathos, and strong flight of imagination.

#### LV.—A DEAD ROSE.

MRS. BROWNING.

##### EXPLANATORY.

**Who dares to name thee.**—To call thee by thy name.

**Thy titles shame thee.**—The terms one might apply to a rose—sweet rose, soft rose—seem to mock thy present state.

**The breeze—between the hedgerow thorns—up the lane.**—These lines illustrate the poet's power to depict a scene by a few picturesque touches. Will the pupil be careful to imagine the scene here indicated.

**Would forego thee.**—Pass thee by.

**Mix his glory—flower to burn.**—And in thy calyx mingled his glowing beams with thy rich petals till one knew not whether it was the sunlight or the flower that was so fair.

**Incarnadined.**—Red (lit. flesh-colored, from *L. caro (carnis)*, flesh). Shakspeare uses the word in *Macbeth*, ii. 2:

"This hand will rather  
The multitudinous seas incarnadine,  
Making the green one red."

**The tendrils of its feet.**—'Tendril' is generally used of plants—that tiny part by which they clasp hold of objects to support themselves.

**After heat.**—Thinking to find heat upon thy glowing petals; or, if we attribute human personality to the fly, attracted by the cool softness of the petals.

**Coldly.**—Carelessly.

**Thy perfumed ambers**—The yellow, semi-transparent color of amber is the basis of the figurative use of the word for honey.

**Which Julia wears at dances.**—The proper name gives a definite picture of the fashionable young lady.

#### GENERAL EXERCISE.

1. What memories does the sight of the dead rose call forth,—first, with reference to the flower itself; second, with reference to the human sympathies with which it seems associated (here account for “this heart which breaks below thee”)?
2. What effect do you regard the following to have upon the expressiveness of the poem? (a) As stubble wheat; (b) If breathing (blowing) now; (c) Swoon in thee for joy; (d) The heart doth smell thee; (e) Roses bold.

#### RHETORIC.

**EXERCISE.**—1. Indicate the use made of Contrast throughout the poem. 2. Where is the quality of Pathos to be noticed?

**6. Interrogation.**—Often more effective expression can be given a thought by making a statement in the *form* of a question. O Rose, who dares to name thee? *i.e.* No one dares to name thee. Such a figure is termed *Interrogation*.

### LXII.—THE CANE-BOTTOM'D CHAIR.

W. M. THACKERAY.

#### EXPLANATORY.

**Four pair of stairs.**—Four flights of stairs. The peculiar use of ‘pair’ in this phrase is difficult to account for. It perhaps arises from an old and rare sense of the word to indicate an object in a complete form, as “a pair of gallows” (Shakspeare), “a pair (pack) of cards” (Imp. Dict.).

**Chimney-pots.**—The earthenware tiles placed sometimes upon chimneys to prevent them from smoking.

**Prints.**—Engravings.

**A two-penny treasury.**—A collection of curiosities such as those you might give two-pence to see.

**Divan** (*dī-vān'*), Pers. *divān*, Arab. *diwān*.—The word has a variety of meanings, of which that of 'council-chamber,' 'reception room' is one. From the low sofas arranged around the walls of eastern divans, the secondary meaning of 'sofa' is derived. Which is the meaning in the text?

**Rickety**.—Unsteady in its legs. Derived from *rickets*, a disease weakening the bones.

**Ramshackle**.—English provincialism for 'out of repair,' 'falling to pieces.'

**Spinnet**.—The spinet was an old-fashioned musical instrument, one of the precursors of the piano. In form like a horizontal harp, it was played on by means of thorn-shaped quills (It. *spina*, thorn), set in motion from a key-board.

**Turcoman**.—In the country to the east of the Caspian Sea dwell the Turcomans, a race of savage marauders, whose favorite plunder-ground was the rich district of Persia between the Caspian and Herat. The Russians, it is said, have now checked their raids. The 'praying-rug' changed its use slightly as it changed owners.

**By Tiber**.—Figurative for a particular part of the country near the Tiber, namely Rome.

**Mameluke**.—The Mamelukes were originally a body of Caucasian slaves, serving as guards to the governors of Egypt. Increasing in power they became masters of Egypt (1254), and even when their kingdom was overthrown (1517), the governors of the provinces were chosen from their number. They played a brave part during the French invasion of Egypt, but shortly after (1811) they were for the most part massacred by order of Mahommed Ali.

**Latakia**.—L. is a sea-port of Syria, opposite Cyprus. On the hills surrounding it is grown a finely-flavoured tobacco; hence "the fog of rich Latakia."

**Bandy-legged**.—'Bandy' is a corrupted form of the Fr. *bandé*, perf. part. of *bander*, to bind up, to bend (a bow); hence the meaning of 'bent,' 'crooked,' as in 'bandy-legged.'

**Shrine of a saint**—patroness sweet.—Referring to the belief that particular persons, places, trades, etc., had each a



special protector among the saints, known as the patron saint. (Cf. St. George for England, St. Crispin for shoemakers.)

#### RHETORIC.

**EXERCISE.**—Render literally the following passages; indicate the peculiarity of expression in each; name the figure employed:—1. Slippers that toast. 2. Perfumed with cigars. 3. I've a snug little kingdom. 4. Cracked bargains from brokers. 5. Chairs broken-back'd. 6. A two-penny treasury. 7. Sofa that basks by the fire. 8. That praying-rug came from a Turcoman's camp. 9. By Tiber twinkled that lamp. 10. A murderous knife to toast muffins. 11. Fog made of rich Latakia. 12. A bandy-legged seat. 13. Wither'd old arms. 14. She sat there and bloom'd. 15. Saint Fanny, my patroness sweet.

What feeling prompts the terms of depreciation "tatter'd old slippers," "worthless old knickknacks," etc.? Trace throughout the poem the humor of the poet. Where may the lines be called pathetic?

**7. Condensed Sentence.**—In the sentence, *She'd a scarf on her neck, and a smile on her face*, it will be noticed that an unusual construction is employed—the construing of the one word 'had' in two sentences, with a slightly different meaning in each. As it is an abbreviated construction for, *She wore a scarf round her neck and had a smile on her face*, it is said to be a *Condensed Sentence*. This construction is often employed for humorous effect.

#### BIOGRAPHICAL.

For the biography of Thackeray see page 98.

### LXXIII.—ODE TO THE NORTH-EAST WIND.

CHARLES KINGSLEY.

#### EXPLANATORY.

**Ode.**—Though 'ode' etymologically denotes 'song,' it has come to mean a poem filled with lofty and passionate feeling, addressed to the person or object described; as Shelley's *Ode to the West Wind*, Bryant's *To the Evening Wind* (*H. S. R.*, p. 272).

**Zephyr.**—A soft, warm breeze; more particularly one blowing from the west (*L. zephyrus*, west wind).

**Gaudy glare.**—The dazzling, pretentious light of summer.

**Black North-easter.**—Driving before it the black clouds.

**The German foam.**—The German Ocean (North Sea). Note the use of 'foam' rather than 'waters,' to represent by a word the sea foaming beneath the blast.

**Jovial wind.**—Causing a jovial (hearty, good-natured) feeling in man.

**Crisp the lazy dyke.**—Curl the sleepy waters of ditch and canal. 'Dyke' is etymologically the same as 'ditch' (A.S. *dic*), but usually means the embankment rather than the ditch.

**Curlew.**—A bird of the same family as the snipe, with bill and legs long and slender. It dwells in summer on moors, in winter on the sea-shore, where its shrill mournful whistle or pipe is characteristic.

**The curdled sky.**—The sky with its grey clouds.

**Breast-high lies the scent.**—In fox-hunting, "the king of English sports," the scent of the fox is said to be 'breast-high' or 'burning' when it is so diffused that the fox-hounds, which hunt by scent and not by sight, can follow with heads breast high. When the scent is 'cold,' they run with their noses to the ground and are by no means so eager. (See the excellent article in Chambers' Encyclopædia.)

**Holt.**—A wood, or woody hill. (A. S. *holt*, a wood, connected the Ger. *holz*.)

**Heath.**—A stretch of waste land.

**Bent.**—Though bent (or bent-grass) is the common name of a coarse grass growing on moors, it seems to bear here another and an unusual meaning of "hill-side."

**Chime, ye dappled darlings.**—'Chime' refers to the hounds in 'full cry' after the fox which has 'broke cover.' The hounds are called 'darlings' from the tender feeling of the hunter towards them; 'dappled' from their color, which is white with patches of black and tan color.

**Over-ride you.**—Ride faster and so ride over you. The dogs frequently leave the hunters far behind.

**Hunting in your dreams.**—Darwin, in *Expression of the Emotions in Man and Animals*, mentions the fact of dogs dreaming of the chase.

**Hearts of oak.**—This is a proverbial periphrasis for ‘English seamen.’

**As came our fathers.**—The English landed in England for the first time in A.D. 449. It was, perhaps, “the barrenness of their coast (the coast of southern Denmark and north-western Germany) which drove the hunters, farmers, and fishermen of the three English tribes to sea. But the daring spirit of the race already broke out in the secrecy and suddenness of the onset, in the careless glee with which they seized either sword or oar. ‘Foes are they,’ sang a Roman poet, ‘fierce beyond other foes, and cunning as they are fierce; the sea is their school of war, and the storm their friend; they are sea-wolves that live on the pillage of the world.’”—*Green*.

**Vikings’ blood.**—‘Viking’ has no connection with ‘king,’ but is a compound of Icel. *vik*, cove, creek, and *ingr*, son of, belonging to. The name is descriptive of the Northmen who, during the ninth and tenth centuries, used to put out from the creeks and bays of Scandinavia to ravage the shores of England and France. The Normans (North men) who conquered England were descendants of these, and so we may say :—

“The surge’s salt is in our veins,  
The sea-breeze in our breath,  
Our love to ride the wave remains  
Through all, come life, come death.  
For e’en as our fathers were are we,  
And Norsemen are we now as when  
They, ocean roamers, rode the sea,  
As kings of waves and men”

—*Bennett*.

#### GENERAL EXERCISE.

Show the literal meaning of the following phrases; name the figure employed :—1. Welcome, black North-easter. 2. Fill the lake with wild-fowl. 3. Hark! the brave North-easter. 4. Chime, ye dappled darlings! 5. What does he but soften heart alike and pen?

## RHETORIC.

EXERCISE.—1. Give the literal meaning of the following phrases, naming the figures of speech employed:—(a) From thy frozen home; (b) Through all the lazy day; (c) Fill the lake with wild-fowl; (d) Shattering down the snowflakes off the curdled sky; (e) Who can over-ride you? (f) Let the luscious South-wind breathe in lovers' sighs. (g) 'Tis the ladies' breeze; (h) Heralded by thee; (i) Stir the Vikings' blood; (j) Thou wind of God. 2. Show what use is made of Contrast in this poem. 3. Point out the passages which you regard as evincing manly feeling.

8. **Exclamation.**—Frequently a writer is prompted by his passionate feeling to omit words necessary in a matter-of-fact expression. *Welcome, wild North-easter! would in full be, I bid thee welcome*, etc. From being exclamatory in nature, this figure is termed *Exclamation*.

9. **Apostrophe.**—Passionate feeling often prompts a writer to address words to the absent as if present, to inanimate objects as sentient beings, so: *Welcome, wild North-easter!* Such an address is termed an *Apostrophe*. (Compare *Vision*, Rhet. 5.)

10. **Hyperbole.**—Emotional feeling often shows itself likewise in exaggerated statements, which, while not literally true, are felt to be forcible expressions of truths. So the poet writes: *Odes to every zephyr*, meaning only that many poems have been written in honor of the gentler winds. Such an exaggeration is termed *Hyperbole*.

## BIOGRAPHICAL.

REV. CHARLES KINGSLEY was born in Devonshire in 1819. The son of an English squire, he had by nature and training a love for English sports and English scenes. After a distinguished course in mathematics and classics at Cambridge, he entered the Church, and at the rectory of Eversley in Hampshire spent most of his life, the life of an earnest and sincere clergyman and of an active and successful writer. Possessing a manly and practical piety, Kingsley sought to carry Christianity among the poor, and to better their social condition. Joining the movement known as Christian Socialism, he embodied his views on social questions in *Alton Locke* (1849), a novel with a tailor-poet as

hero, dealing with the London poor, and the novel *Yeast* (1851), handling the condition of the farm-laborer. His theological studies led him to write another novel, *Hyppatia* (1853), which presents a vivid picture of the contest of Christianity with the paganism and scepticism of the fifth century. His historical research is further seen in *Westward, Ho!* (1855), a story of Elizabethan adventure in South America. Nor should we forget in the list of his works *The Water Babies*, that most interesting children's story. In 1859 he was appointed Professor of Modern History in Cambridge. In 1875 he died.

Kingsley's poems, though he had remarkable skill in poetry, are but few. The *Saint's Tragedy* (1848), *Andromeda*, and some lyrics alone show his poetic activity. Yet his lyrics are among the best in our language, filled with melody, often showing deep feeling, always pure and manly. *The Sands of Dee*, *The Three Fishers*, *The Last Buccaneer*, will not soon be forgotten, nor will the influence of him soon die who could write :—

“Be good, sweet maid, and let who will be clever;  
Do noble things, not dream them, all day long,  
And so make life, death, and that vast for-ever  
One grand, sweet song.”

## LXXVI —BARBARA FRIETCHIE.

JOHN GREENLEAF WHITTIER.

### EXPLANATORY.

When the War of Secession broke out (1861), **Robert Edmund Lee** was appointed by the Southern Congress one of the five generals of the new republic. The following year he was put in command of the Confederate army in Virginia, and entrusted with the defence of Richmond and the great line stretching along the Potomac. No general could have desired an abler lieutenant than Lee had in **Thomas Jackson**. Already Jackson had captured the Federal arsenal at Harper's Ferry and won for himself, by the cool bravery of his brigade in the battle of

Bull Run (July 21st, 1861), the name of "**Stonewall**." McClellan was forced to retire from before Richmond, Pope was defeated in a second battle of Bull Run, and Lee and Jackson, crossing the Potomac (Sept. 4th, 1862), laid plans for an invasion of Maryland and the North. **Maryland** was inclined to be neutral in the struggle, but was occupied by Federal troops. Lee, who, by **September 6th**, had advanced as far as **Frederic** (City), then the State capital, in its **fertile valley among the hills of the Blue Ridge** of the Alleghanies, was attacked and defeated in the battle of Antietam. Forced back into Virginia, Lee fought the battle of Chancellorsville (1863), a victory embittered by the loss of General Jackson, accidentally killed by the soldiers whose idol he was. Victories and defeats followed Lee as he struggled with a courage, a tenacity, a strategy that have won the world's admiration, against the overpowering forces that Grant and Sherman drew together around Richmond. Losing Petersburg (April 2nd, 1865), the Confederate general was obliged to surrender with his whole army, and with this surrender the war was over and the slave was free. The remaining days of Lee were spent as President of Washington College in Lexington, Virginia, where he died in 1870.

As to the historical character of the incidents of *Barbara Frietchie* we cannot do better than quote from H. C. Douglas's article in the *Century*, of June, 1886, and Mr. Whittier's correction in the September number of the same year.

Col. Douglas wrote :—

"Just a few words here in regard to "*Barbara Frietchie*," a touching poem which sprang full-armed from the loyal brain of Mr. Whittier. An old woman, by that now immortal name, did live in Frederick in those days, but she was eighty-four years old, and bed-ridden ; she never saw General Jackson, and General Jackson never saw her. I was with him every moment of the time he was in that city—he was there only twice—and nothing like the scene so graphically described by the poet ever happened. The story will perhaps live, as Mr. Whittier boasted, until it gets beyond the reach of correction."

In reply to this Mr. Whittier wrote :—

"Those who know me will bear witness that I am not in the habit of boasting of anything whatever, least of all, of congratulating myself upon a doubtful statement outliving the possibility of correction. I certainly made

no "boast" of the kind imputed to me. The poem of "Barbara Frietchie" was written in good faith. The story was no invention of mine. It came to me from sources which I regarded as entirely reliable; it had been published in newspapers, and had gained public credence in Washington and Maryland before my poem was written. I had no reason to doubt its accuracy then, and I am still constrained to believe that it had foundation in fact. If I thought otherwise I should not hesitate to express it. I have no pride of authorship to interfere with my allegiance to truth."

**Flags with their silver stars—crimson bars.**—The well-known flag of the United States—white stars on a blue ground, with alternate red and white stripes.

**The sun looked down and saw not one.**—This is significant of the passiveness of Maryland in the war.

**Silken scarf.**—The necessity of rhyme accounts for this peculiar use of 'scarf.' The word never properly means 'flag' except in heraldry, where it signifies a sort of banner.

**Royal will.**—Noble and heroic will, the will of an ideal king.

**A blush of shame.**—Jackson, as a matter of fact, was a man of lofty character and sincere piety. He engaged in the war with the firmest conviction of the justice of his cause.

#### BIOGRAPHICAL.

JOHN GREENLEAF WHITTIER was born at Haverhill, Mass., 1807. The son of a poor farmer, he worked until twenty years of age upon his father's farm. But the sturdy Puritan stock from which he came showed itself in the determination with which he conquered the obstacles to success in life. Learning shoemaking from one of the farm hands, he was able to earn enough to pay for six months' tuition in the academy of his native town. He became himself a teacher, but soon exchanged the ferrule for the pen. His writings in local newspapers brought him into notice, and he became the editor of the *American Manufacturer*, of Boston. A few years later he was again on the farm, influential enough, however, to be elected member of the State legislature. A descendant of Friends, Whittier himself had always been a steadfast adherent of a society noted for its philanthropy. It was, therefore, with the greatest zeal that he threw himself into the movement for the liberation of slaves

in the United States. In 1836 he became secretary of the American Anti-Slavery Society, and shortly afterwards editor of the *Pennsylvania Freeman*, and one of the ablest of the "abolitionists." In 1840 he returned to Amesbury, where he still resides, devoted as ever to philanthropy and letters.

It is said that Whittier's ambition to become a poet was aroused when, as a boy of fourteen, he became possessor of a copy of Burns. Somewhat in the spirit of the Scotch poet has his work been done. No poet has given more frequent or more faithful pictures of American scenery; no one has chronicled with such fidelity and sympathy the familiar scenes and events of country life. Whittier's work has not stopped there. With lofty moral feeling and deep earnestness he has taken part in the great national movements of late years, and when he was asked to celebrate in verse the hundred years of peaceful progress of the Republic at the Centennial Exhibition, it was but because, more than any other poet, he had identified himself with the cause of the people. His chief works are *Voices of Freedom* (1836), *Songs of Labor* (1851), *Home Ballads* (1859), *In War Time*, including *Barbara Frietchie* (1864), *Snow-Bound* (1866), *The Tent on the Beach*, *National Lyrics* (1867).

#### AD VIGILEM.

[*Stedman's Sonnet to Whittier on his 50th birthday.*]

What seest thou where the peaks above thee stand,  
 Far up the ridge that severs from our view  
 That realm unvisited? What prospect new  
 Holds thy rapt eye? What glories of the land  
 Which from yon loftier cliff thou now hast scanned,  
 Upon thy visage set their lustrous hue?  
 Speak and interpret still, O watchman true,  
 The signals answering thy lifted hand?

And bide thou yet! still linger, ere thy feet  
 To sainted bards that beckon bear thee down—  
 Though lilies, asphodel, and spikenard sweet  
 Await thy tread to blossom; and the crown  
 Long since is woven of heaven's palm-leaves, meet  
 For him whom earth can lend no more renown.



## CVI.—DAWN ANGELS.

*A. MARY F. ROBINSON.*

The dawn is here represented not according to science at all, but according to the imagination,—with such an imagination as that which prompted the Greeks to attribute the various phenomena of nature—the rustling of the forest leaves, the murmur and sparkle of the brook, the music of the sea—to the presence of divinities. While the poem is thus highly imaginative, it but transforms the natural incidents of morning. These incidents must therefore be clearly apprehended if the poem is to be understood.

## EXPLANATORY.

**For welcome came or warning.**—To welcome the dawn, to warn the sleeping world to awake.

**Gold-green heavens.**—The eastern sky before sunrise is of a golden-green color, due to the faint rays of yellow light mingling with the blue air.

**Pale wandering souls that shun the light.**—Faint vapors that disappear before the rays of the sun. The moon's light, being a reflected light and devoid of heat, does not disperse them.

**Rifted.**—Rent, riven.

**Had beat the bars of heaven.**—The notion that heaven is a place with walls and bars is common in literature. Cf.:

The blessed damozel leaned out  
From the gold bar of heaven.

—*Rossetti.*

The faint vapors away in the highest air were rent and torn by the winds.

**A troop of shining spirits—made of some divine dream-element.**—The rays of the rising sun, not so coarse and material as fire or wind, but subtle and ethereal,—of such stuff as heavenly dreams are made of.

**Some held the light.**—Some were light-giving rays.

**Shook out their harvest-color'd wings.**—The yellow radiance of morning extended.

**Music (whose sound was light).**—The sweet murmur of the angels' wings we could not hear, but yet, descending, it spread upon the earth and illumined it. When the angels sang, their song was still unheard, for their music was light and their song the Day.

**Waxen.**—Grown; the past participle of *wax*, to grow (A.S. *weaxan*, to grow).

#### EXERCISE.

1. Describe literally the dawn of such a morning as the poet speaks of.
2. Describe imaginatively the same scene, representing the coming of the angels of dawn.

#### BIOGRAPHICAL.

A. MARY F. ROBINSON (Mrs. James Darmestaetter) won for herself, at an early age, a name in learning and literature. Born in Leamington, England, in 1857, educated on the Continent and in University College, London, she appeared as an author when only twenty-one, publishing a volume of verse entitled *A Handful of Honeysuckle*. Three years later, this was followed by a translation *The Crowned Hippolytus*, from the Greek poet Euripides. Turning to prose, she produced *Janet Fisher* and *Arden*, two fairly successful novels, and the biographies *Emily Brontë* and *Margaret, Queen of Navarre*.

#### CVII.—LE ROI EST MORT.

A. MARY F. ROBINSON.

The phrase *le roi est mort* (the king is dead) was the proverbial expression to announce the death of a French king, and was followed by *vive le roi* (long live the king) as a salutation to his successor. The latter phrase is not employed for the reason mentioned in the last line of the poem.

**Magnify (his reign).**—Give high praise to. Cf. Luke i. 6:

“My soul doth magnify the Lord.”

**Would have his grief again.**—Would wish back love that caused such anguish.

**With a bitter word I found my tyrant slain.**—Bitter words from my lover made me cease to love him.

**Heathenesse.**—Poetic for heathendom.

**He in Heathenesse was bred,** etc.—This thought is suggested, no doubt, by the fact that Cupid, the god of love, was one of the divinities of the heathen Romans. The lines that follow iterate the notion of the heathen origin of love.

**Nor is of any creed, and dead can never rise.**—An allusion to the belief that the heathen, dying in their unbelief, will not rise at the second coming of Christ. With the truth of this belief we have nothing to do.

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See preceding lesson for biographical note.

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## XLII.—ON FIRST LOOKING INTO CHAPMAN'S HOMER.

JOHN KEATS.

EXPLANATORY.

“It was not till 1816—or, let us say when he was just of age—that Keats produced a truly excellent thing. This is the sonnet ‘On First Looking into Chapman’s Homer.’ A copy of Chapman’s translation had been lent to Cowden Clarke; he and Keats sat up till daylight reading it, the young poet shouting with delight, and by ten o’clock on the following morning Keats sent the sonnet to Clarke. It was therefore a sudden immediate inspiration, a little rill of lava flowing out of a poetic volcano.”  
—*W. M. Rossetti.*

**Chapman’s Homer.**—The earliest English translator of Homer’s *Iliad* and *Odyssey* was George Chapman, a dramatist of Shakspeare’s time. Labored and pedantic, his translation has nevertheless literary merit of a very high order, and has been pronounced the greatest of all English translations of Homer.

**Much have I travell’d**—*i.e.* traversing in his imagination the realms depicted by the poets.

**Islands which bards in fealty to Apollo hold.**—To hold in fealty is an allusion to the feudal system, under which the vassal held land in fealty (fidelity), *i.e.* on his oath to be faithful to his lord against his enemies. The poets had made their own the islands described by them, but they were subjects even in so doing to Apollo, the god of their art.

**Demesne.**—Estate in lands. The word is a doublet of domain.

**Yet never did I breathe.**—Greek as Keats was by inspiration, he was not familiar with the literature of Greece at first hand.

**Cortez.**—Hernan Cortez (1485-1547) was a daring Spaniard who, with 600 or 700 men, effected a conquest of Mexico (1518-1521). The honor of discovering the Pacific Ocean at Darien must be attributed, however, not as Keats attributes it to Cortez, but to another Spaniard, Vasco Balboa. The latter took part in an expedition of colonization to Darien, and becoming leader of the colony, organized an expedition (1513) to test the truth of current rumors of a vast ocean to the west. Ascending a lofty mountain peak in the isthmus of Panama, he—the first European to behold such a sight—saw the Pacific Ocean stretching before him. (The voyage of Magellan round the world, it will be remembered, did not take place till 1519-22.)

The structure of the sonnet should be studied in this and the following sonnet, as well as elsewhere in the *Reader*.

#### BIOGRAPHICAL.

JOHN KEATS was born in London in 1796, and died in Rome in 1821,—a few short years of much suffering, yet of lasting achievement. At an early age he lost his parents, who left him but a small competence. Apprenticed to a surgeon, he gave only slight attention to his profession, and though he passed a creditable examination, his literary tastes became ever stronger until finally medicine was abandoned for the muses. From the time Spenser's *Fairy Queen* fell into his hands (1812) poetry became more and more his passion. In 1817, at the age of twenty-one, he published his first volume of poems, containing the sonnets on *Chapman's Homer* and *The Grasshopper and the Cricket*. In 1818 *Endymion* was published. Already the hand of death was descending on

the poet. Stricken with consumption, he had also to bear the malice of the reviewers, who made *Endymion* the butt of savage criticism. The consciousness of his own ability, and the friendship of such men as Shelley, Hunt, and Byron sustained him against the slurs of the critic, "Thou noteless blot on a remembered name." Pressing his ebbing life-drops into the service of literature, he composed *Isabella*, *The Eve of St. Agnes*, *Hyperion*, *Lamia*, and the odes *To Autumn*, *To a Nightingale*, *To Melancholy*, *To a Grecian Urn*, all poems lofty and passionate in feeling and almost faultless in execution. Then hurrying to Rome in vain hope of relief, he died.

"Till the future dares  
Forget the past, his fate and fame shall be  
An echo and a light unto eternity."

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#### XLIII.—ON THE GRASSHOPPER AND THE CRICKET.

JOHN KEATS.

Mark the poet's appreciation of nature, as natural as Wordsworth's.

**The lead in summer luxury.**—Takes most delight out of the pleasures of summer.

This sonnet was written in competition with Hunt, whose sonnet is as follows :

##### THE GRASSHOPPER AND THE CRICKET.

Green little vaulter in the sunny grass,  
Catching your heart up at the feet of June—  
Sole voice that's heard amidst the lazy noon  
When even the bees lag at the summoning brass;  
And you, warm little housekeeper, who class  
With those who think the candle come too soon,  
Loving the fire, and with your tricks and tune  
Nick the glad, silent moments as they pass!  
O sweet and tiny cousins that belong,  
One to the fields, the other to the hearth,  
Both have your sunshine; both, though small, are strong  
At your clear hearts; and both seem given to earth  
To sing in thoughtful ears this natural song,  
Indoors and out, summer and winter, mirth.

See preceding lesson for biographical note.

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## XLVII.—A PARENTAL ODE TO MY SON.

THOMAS HOOD.

## EXPLANATORY.

This poem illustrates one feature of Hood's genius—his power of caricature, just as the *Bridge of Sighs* shows his power of pathos. The poet represents himself as striving to write a picture of ideal childhood, a picture which is manifestly forced and unnatural, devoid of genuine feeling, but as being gradually driven to desperation by the intrusion of real childhood and as finally abandoning his task.

It is amusing to see how each parenthesis caricatures the false sentiment of what immediately precedes, and to watch how the poet in his desperation is driven to platitudes ever growing balder. It must be noted, however, that the lack of delicacy in some features of the humor of the piece is not characteristic of Hood's genius at its best.

**Elf.**—Generally 'fairy'; here 'diminutive person.'

**Sprite.**—Poetic for 'spirit,' suggesting the notion of quickness and activity.

**Puck.**—Literally one of the chiefs of the fairies, a rough, mischievous little goblin, called also Robin Goodfellow. (See Shakespeare's *Midsummer Night's Dream*, ii. 1; iii. 1.)

**Antic toys, etc.**—With odd, fanciful playthings funnily fastened together. ('Bestuck' usually means 'filled with holes.')

**Imp.**—Formerly used in a good sense, 'child,' 'offspring.' It retains here much of its original significance.

**Fays.**—Poetic for 'fairies.' (Fr. *fée*, fairy.)

**Elysium.**—The Paradise of the Greeks; spoken of also as the Elysian fields.

**Hymeneal.**—From 'Hymen,' Latin god of marriage.

**Epitome of man.**—Man in little; man in miniature. 'Epitome' is literally 'abridgement,' 'summary,' as of a book.

**Prompting, etc.**—Adjectival to 'fancies.'

**Breathing music like the South.**—With voice so sweet that it suggests the melodies of nature in the South.

For biographical sketch of Hood, see page 208.

## XLIX.—INDIAN SUMMER.

SAMUEL LOVER.

### EXPLANATORY.

The poem is of very doubtful value, weak as a description of Indian summer, still weaker in the common-place morality of the reference to human life. Compare Longfellow's lines:—

“ Filled was the air with a dreamy and magical light ; and the landscape  
Lay as if new-created in all the freshness of childhood.  
Peace seemed to reign upon earth, and the restless heart of the ocean  
Was for a moment consoled. All sounds were in harmony blended.  
Voices of children at play, the crowing of cocks in the farmyards,  
Whir of wings in the drowsy air, and the cooing of pigeons,  
All were subdued and low as the murmurs of love, and the great sun  
Looked with an eye of love through the golden vapors around him ;  
Whilst arrayed in its robes of russet and scarlet and yellow,  
Bright with the sheen of the dew, each glittering tree of the forest  
Flashed like the plane-tree the Persian adorned with mantles and jewels.”  
—“ *Evangeline*,” i. 160-170.

**The balmy spring renewal sees.**—The balmy season of Indian summer is in a way a renewal of spring.

**The germ of joy.**—Suggested by the thought of spring as the first season of the year.

### BIOGRAPHICAL.

SAMUEL LOVER, an Irish artist, lyric poet, and novelist, was born in Dublin, 1797. Encouraged by Moore, he published *Legends and Stories of Ireland* (1832). Successful in authorship, Lover resolved to devote himself to letters, and settled in London. *Rory O'More* (1837) and *Handy Andy* (1842) are witty and deservedly popular novels. His *Songs and Ballads* (1839), *Metrical Tales* (1860) contain his best work in poetry. Such pieces as *Low-backed Car*, *Molly Bawn*, *The Four-leaved Shamrock* are universally popular. “Irish Evenings,” which he gave in England and America, reciting or singing his poems, were very successful. Lover died in 1868.

## L.—TO HELEN.

WINTHROP MACKWORTH PRAED.

## EXPLANATORY.

**Helen.**—See biographical sketch.

**Bested** (*be-sted'*).—‘Bested’ is the perf. part. of the verb *bestead* (*be + stead*), meaning to provide, to assist, or to be placed in circumstances of good or evil. ‘Sore bested,’ placed in a state of wretchedness.

**Fractional chair.**—The peevish, fretful occupant of an invalid’s chair.

**Vigil** (*vid'gil*) (Fr. *vigile*, Lat. *vigilia*).—Watch, watching.

## BIOGRAPHICAL.

WINTHROP MACKWORTH PRAED was born in London, 1802. He was of good family, being connected with the Winthrops, famous in American colonial history. As a boy he wrote verse—one poem, composed at the age of six, showing wonderful power of thought and language.

Educated at Eton and afterwards at Cambridge, he won prizes and medals by his skill in English, Greek, and Latin verse, while his contributions, chiefly of poetry, to the college magazines and to Knight’s *Quarterly Magazine* gained for him early popularity. On graduation he became private tutor to Lord Bruce at Eton, where he had leisure to study for the bar, to which he was called in 1829. Literature was to him only an avocation, occupying the spare moments of a busy life. A good speaker as a student, he sought to employ his talent in active life, and entered Parliament. The exertions of his Yarmouth campaign in 1834 were too much for a frame never very robust. He rose under Sir Robert Peel to the post of Secretary to the Board of Control, and would have become a statesman of eminence had years been granted him. In 1835 he married Helen, daughter of George Bogle, who, during their four short years of married life, was his devoted and cherished companion. The tender homage of the poet to his wife may be read in many little poems “To Helen,” written often in the fly-leaf of some volume to be given her. One of these has the pathetic interest of being written only a week before the



author's death. He died in 1839. His works are classed as poems of love and fancy, life and manners, and, though often lacking in earnestness, they are generally sparkling and witty, and always clear and polished.

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## LII.—THE RAVEN.

EDGAR ALLAN POE.

### EXPLANATORY.

No commentary can give a better account of the artistic construction of *The Raven* than Poe himself gives in his essay, *The Philosophy of Composition*, in which he gives or purports to give us an insight into the details of the art of literary composition by means of an account of the manner in which *The Raven* was composed. The first thing to be considered, said Poe, was extent. As all intense excitement must be brief, a poem seeking to produce this excitement must be brief; or, if long, it must be, as it were, a succession of short poems. The proper *length* for his poem, therefore, he conceived to be about one hundred lines—what could be read at a sitting. The next consideration was the nature of the *effect* to be produced. The highest aim of poetry was to create the pleasurable elevation of soul experienced in contemplating the beautiful. In *tone* the poem was to be sad, since beauty in its supreme development invariably excites the sensitive soul to tears. The “key-note” of the poem was to be a *refrain*, but variety was to be added by varying the application of the refrain. The refrain lending itself best to a variety of applications was a single word. Seeking the word most suitable in sonorousness and emphasis, and best harmonizing with the melancholy character of the poem, “nevermore” was chosen. As the repetition of “nevermore” was not in keeping with the action of a sensible being, the poet chose first a parrot, then a raven, to give voice to the word. As the tone was to be sad, the saddest of all themes was chosen—the lament for the death of a beautiful woman from the lips of the bereaved lover. The Raven was to repeat his word to the queries of the lover. These queries were to be in climatic order until the lover, startled

from his nonchalance by the character and repetition of the word and by the ominousness of the bird, should propound wild queries, half in superstition, half in that species of despair which delights in self-torture, modelling even his questions to receive the expected 'nevermore,' the most delicious because the most intolerable of sorrow. The climax was to be such an answer as would involve the utmost amount of sorrow and despair. Here the poet first put pen to paper for the stanza beginning :

"Prophet," said I, "thing of evil ! prophet still, if bird or devil !"

Then as to the *locale* of the scene, the lover was placed in a chamber rendered sacred to him by her who had frequented it. The incident in the opening of the door was introduced to prolong the curiosity of the reader and to add the effect of the suggestion of the spirit of the departed rapping at the door. The night was made tempestuous to account for the raven's seeking admittance, and to give contrast to the physical serenity of the room. For the sake of contrast, too, the raven was made to alight on the bust of Pallas, a figure in keeping with the scholarly character of the lover. Contrast also is used to deepen the ultimate impression by the fantastic, almost ludicrous, description of the Raven, 'with many a flirt and flutter,' etc. From that point on the poem became profoundly serious. The lover regards the raven as 'ghastly, ominous,' he feels his fiery eyes burning into his 'heart's core,' and with the supreme question if the poet shall meet his mistress hereafter, the narrative ends. So far the incidents are within bounds of the real. Then to heighten the reality by the suggestiveness of the abstract and ideal, the two concluding stanzas were added. 'From out my heart' is the first metaphorical expression in the poem. The concluding stanzas dispose the mind to seek a moral in all that had been related. The reader begins to regard the Raven as emblematical, but it is not till the very last stanza that the intention of making him emblematical of *mournful and never-ending remembrance* is permitted distinctly to be seen :

'And my soul from out that shadow that lies floating on the floor  
Shall be lifted—NEVERMORE.'

Such in brief is *The Philosophy of Composition*, a philosophy

we are inclined to believe no one, not even Poe himself, ever followed; yet the keen analysis—dissection—of the poem cannot but throw light upon its artistic excellence.

*The Raven* has been illustrated by Gustave Doré, whose pencil has greatly aided the imagination in conceiving the scenes of the poem.

**Surcease** (Fr. *sur*, over; *cesser*, to cease).—Complete cessation.

**Lenore**.—Attempts have been made to associate the name with some real person, *e.g.* with Poe's wife. But this is impossible; see the biographical note. The character is imaginary.

**Flirt**.—Quick motion (here) of the wings.

**Raven**.—The raven differs from the common crow chiefly in size, being more than two feet in length. Taken young, it may be trained to imitate human speech, while its sage looks and cunning render it still more interesting. (See Chambers's Encyclopædia.)

**Saintly days of yore**.—*Yore* (A.S. *geara*, year), time long past, called 'saintly' from the habit of mankind to praise the past. Cf. "The good old days."

**Bust of Pallas**.—A representation of the head and shoulders, etc., of Pallas Athene (Virgin Athene), goddess of philosophy and poetry, corresponding to the Roman goddess Minerva. She is represented as beautiful and thoughtful in face, and as wearing a helmet highly ornamented.

**Crest be shorn and shaven**.—The base of the bill of the raven is surrounded with feathers, which suggests the comparison with the tonsured head of the Roman Catholic priest.

**Night's Plutonian shore**.—Pluto (Hades), Greek god of the under-world—"the realm of darkness and ghostly shades." As Poe explains, this is only a fantastic notion, arising out of the coming in of the Raven from the darkness.

**Ominous bird of yore**.—The croaking voice and sombre plumage have won for the raven the ominous reputation in which it was held by many nations. Cf.:

"Sæpe sinistra cava prædixit ab ilice cornix."

—VIRGIL, *Æneid*, i. 18.

"Like the sad presaging raven that tolls  
The sick-man's passport."—MARLOWE, *Jew of Malta*.

**Tufted floor.**—The floor covered with carpet adorned with tufts or raised work.

**Nepenthe** (*ne-pen-the*) (Gr. *νη*, *not*; *πένθος*, *grief*).—The ancient name of a magical drug, supposed to produce forgetfulness of sorrow and misfortune.

The wierd query of the stanza is the outcome of the thought the lover had brooded over, was he ever to have one 'sweet oblivious antidote' for his sad memories. The Raven assumes for the moment his personality, and to it, as to himself, is addressed the mournful appeal.

**Balm in Gilead.**—The balm (balsam) of Gilead, a liquid resinous substance, prized in the East as a drug and as a perfume. See Jeremiah, xlv. 11, li. 8, but particularly viii. 22.

**Aidenn** (Heb. *eden*, *delight*).—Eden, used here of heaven.

#### BIOGRAPHICAL.

EDGAR ALLAN POE was born in Boston, Mass., 1809. He died in Baltimore, 1849. Of good family, though reduced in fortune, Poe was left an orphan and penniless. Adopted into the family of a wealthy Virginian, Mr. Allan of Richmond, Poe was raised in luxury. He spent five years at school in England, and returned to enter the University of Virginia, from which he had to withdraw on account of his gambling debts. Put into the counting-house of his foster-father, he found the life too irksome, and left for Boston, where he endeavored to eke out his narrow means by publishing *Tamerlaine and other Poems*. Poverty forced him to join the United States army as a private, but Mr. Allan, hearing of his condition, procured his discharge, and secured for him a cadetship at West Point, a coveted distinction. From West Point Poe was expelled, and with his expulsion came the end of Mr. Allan's long-suffering forbearance. Poe turned to literature for support. He won a prize offered by the Baltimore *Saturday Visitor* for a short story, an honor which procured for him the editorship of the *Southern Literary Messenger*. In this journal he published tales and criticisms that made him esteemed and hated throughout the States. In 1839 he became

associate-editor of the *Gentleman's Magazine*, in Philadelphia. The same year he published *Tales of the Grotesque and the Arabesque*. Appointed editor of *Graham's Magazine*, he continued as such until 1842, when his dissipation cost him his position. In 1844, in poverty, he became connected with the New York *Evening Mirror*, in which, on the 29th of January, 1845, appeared *The Raven*. Its success was immediate and great. The public eagerly welcomed the volume of verse which he ventured to issue, *The Raven and other Poems*. Poe became editor and proprietor of *The Broadway Journal*, but overburdening himself with debt, he was forced to dispose of it. His wife was dying, a wife he idolized. Poverty pressed upon them, and the poet was too wretched to work. Drink was his solace. In 1846 his wife died, and he buried hope and enthusiasm with her. During the remaining years of his life he gave here and there a few lectures, wrote a few poems—*Annabel Lee* and *The Bells*, planned a new magazine, even thought of marrying an early love in Richmond. But in 1849, visiting Baltimore, he was found unconscious in a liquor-saloon, and died in the hospital of delirium tremens. His best work in prose is his *Tales*—*Murders in the Rue Morgue*, *The Fall of the House of Usher*, *The Gold Bug*, etc., in which his keen analytical powers and his liking for the ghastly and weird are remarkable. His poetry, though he wrote but little, is a permanent contribution to literature. He is scarcely surpassed by any in the musical flow of his language, while his melancholy, even morbid, genius has created the most weird pictures of hopeless sorrow that English literature possesses.

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LVIII.—EACH AND ALL.

RALPH WALDO EMERSON.

**Napoleon.**—In 1800, Napoleon, then First Consul of France, made his brilliant march across the Alps into Italy to defeat the Austrians at Marengo. Emerson's incident is not necessarily historical.

**Noisome.**—Offensive, disgusting (from the slime on them).

**Ground-pine.**—A trailing evergreen, often growing to a length of ten feet.

**Club-moss.**—The tree club-moss, a little plant, of the same family (*Lycopodium*) as the ground-pine, some ten inches in height, in form like a tree.

I yielded myself to the perfect whole.—This line is somewhat characteristic of Emerson's philosophy, pantheistic in its tendencies. Elsewhere he says, "Each animal or vegetable form remembers the next inferior and predicts the next higher. There is one animal, one plant, one matter, and one force." Tyndall (quoted by Garnett) has said that "By Emerson, scientific conceptions are continually transmuted into the finer forms and lines of an ideal world." The verses before us aptly illustrate this result. The doctrine of the association of ideas has become a poem.

#### BIOGRAPHICAL.

That Athens of America, Boston, was fitly chosen by the Fates as the birthplace, on the 25th of May, 1803, of one destined to royal rank among American writers, Ralph Waldo Emerson. At Harvard College, which he entered in 1817, the future essayist, poet, and philosopher, gave little promise of that future except by his proficiency in general literature. A short experience as teacher preceded a course of theological study; after which, following the example of his ancestors, he, in 1829, entered the clerical profession, being installed minister of the Second Unitarian Church in Boston. In 1832, however, he resigned his charge, his views with regard to the sacrament of the Lord's Supper not being in accord with those of his church. Doubly widowed—for the year before this loss of his spiritual bride, his beautiful and gifted wife, Ellen Tucker, who had been to him for a year and a half "a bright revelation of the best nature of woman," died—he sought change in a visit to Europe in 1833. There he met Coleridge, Wordsworth, and Carlyle, with the last of whom was formed a life-friendship. On his return, he removed to Concord. The rest of his life was almost the ideal life of the scholar, its quiet broken only by his lecturing tours to Europe and in his own country, by some domestic troubles, which

added to without embittering the wells of his inspiration, and by those great public questions, especially that concerning the question of negro emancipation, with which all America thrilled, and towards which Emerson, whose broadly sympathetic mind made him a lover of human nature without distinction of race or color, could not be indifferent. The work as a public teacher which he had first carried on through the pulpit he continued to carry on through the platform and the press. In his second visit to Europe in 1847, he delivered a series of lectures, of which those on "Representative Men" were the most important. Another visit to Europe was made in 1872, on his return from which a delightful surprise awaited him, for he found his house (which had been burned down) now rebuilt in precisely the old form. His life as a lecturer, which had brought him into contact with all sides of human nature, and the sweetness and sympathy of the man himself, had won for him friends and admirers from men and women of all ranks, and holding the most diverse ideas.

Of his poems, the two which mark the opening and the close of his literary career—the "Good-bye, proud world, I'm going home," in which he bids farewell to his busy life of teaching in Boston, and the *Terminus*, in which he realizes that

"It is time to be old,  
To take in sail—"

are especially pleasing. *The World Soul*, *The Sphinx*, *May Day*, *The Snow Storm*, *The Harp*, *Wood-Notes*, are others, which make good his right to be considered "a born poet," if not, as Dr. Holmes says, "a born singer." His chief prose works were: *Representative Men*, first and second series of *Essays*, *English Traits*, *The Conduct of Life*, *Society and Solitude*, and *Miscellanies* (a selection from lectures and addresses, including *Nature*). [N.S.]

"The genius of his [Emerson's] verse is best characterized by a happy phrase of Dr. Holmes's—it is elemental. It stands in closer relation to Nature than that of almost any other poet. He has a unique power of making us participate in the life of Nature as it is in Nature itself, not as Wordsworth gives it, blended with the feelings or at least colored by the contemplations of humanity.

Such intimacy with Nature has sometimes all the effect of magic. . . . But the inspiration is in the highest degree fitful and fragmentary, and is but seldom found allied with beautiful and dignified Art. The poems offend continually by lame, unscannable lines, and clumsiness and obscurity of expression. . . . When, however, he is fortunate enough to find the precise fitting for his idea, the result is a diamond of the purest water."—*Richard Garnett*, "*Emerson*."

#### LX.—THE DIVER.

BY FRIEDRICH VON SCHILLER, TRANSLATED BY EDWARD BULWER, LORD LYTTON.

The scene of the supposed events of the ballad is the whirlpool of Charybdis, or as named to-day, Galofaro. This whirlpool, situated in the straits of Messina near the Sicilian town of Messina, was considered very dangerous by the ancients. Homer represents Charybdis as opposite to Scylla, a promontory on the Italian coast at the very north of the straits, so that navigation was, according to him, doubly perilous. ("Avoiding Scylla he fell into Charybdis" has consequently become proverbial for, avoiding one danger he succumbed to another.) Schiller has followed Homer as to localities, though he has substituted for the characters of the ancient myth those of a more modern story.

The incidents of this story are briefly these: About 1500, Frederick, King of Naples, wishing to know something of the whirlpool of Galofaro, prevailed upon a famous diver, Nicolas Pescocola, by the promise of a goblet of gold, to explore its depths. One descent was successful, but bribed by the King to a second plunge, Nicolas was drowned. These commonplace incidents Schiller has idealized into the thrilling story of *The Diver*.

**Squire.**—Armed attendant of a knight.

**Guerdon.**—(A hybrid compound of the old German *wider*, back, and the Latin *donum*, gift, reward).

**Maelstrom** (*māl'strum*).—The Maelstrom (mill-stream) is a whirlpool on the N.W. coast of Norway, near the island of Moskoe. Small vessels, even whales have been engulfed by it. See Poe's tale, *Descent into the Maelstrom*. Here the term is synonymous with whirlpool.



**Wight.**—Archaic word for ‘person.’ Chaucer, “no maner wight,” no kind of person.

**Doffing.**—‘Doff’ is *do + off*, as ‘don’ is *do + on*.

**Seethes and hisses and roars.**—Language imitative of sound is termed *onomatopoeitic* language. The reader of Schiller will miss somewhat of the wild force of the original.

“Und es wallet und siedet und brauset und zischt,  
Wie wenn Wasser mit Feuer sich mengt,  
Bis zum Himmel sprizet der dampfende Gischt,  
Und Flut auf Flut sich ohn’ Ende drängt.”

**Welkin.**—(S.A. *wolcen*, cloud, sky.) Vault of heaven.

**Laboring the birth of a sea.**—The old myths represent this commotion of the water by the monster Charybdis swallowing and vomiting forth the sea thrice daily.

**If thou shouldst, etc.**—This stanza represents what each spectator says to himself. ‘Thou’ is the king.

**More hollow and more.**—More and more hollow.

**God wot.**—Of the A.S. verb *witan*, to know, only the infinitive *to wit*, meaning, ‘that is to say,’ and the past tense *wot* remain, the latter used as a present tense.

**Cygnnet.**—Young swan. Diminutive of French *cigne*, swan.

**The veil which is woven with terror and night.**—The original reads: Let man not tempt the Gods, let him never long to gaze on what they in mercy veil with night and terror.

**Fashionless forms.**—Note the oxymoron, since fashionless = not fashioned, unformed.

**Salamander.**—A reptile about four feet in length, resembling the lizard in form. Though harmless, it bears a reputation for venomousness, and is the object of much popular dread. During the Middle Ages many curious notions were attached to the salamander, the commonest being that it could live in the hottest fire.

**Dragon.**—The fabulous winged serpent of Middle Age romances.

**Hammer-fish.**—A rapacious fish, called also the hammer-headed shark. Its head somewhat resembles a double-headed hammer.

**Hyena of ocean.**—The comparison depends upon the savage voracity of the hyena.

**Goblins.**—Usually, evil spirits; here, monstrous forms of salamander, etc.

**Desert of death.**—Desert denotes a waste stretch, not necessarily merely of land.

**It, a dread hundred-limbed creature.**—The poulpe or octopus (polypus, of the ancients) is an animal furnished with eight arms sometimes two feet in length. The stories of the ancients of their destruction of boats and human life are no doubt fabulous, as also is Victor Hugo's realistic description in *Les Travailleurs de la Mer*. Instances of their attacks on man, however, are not wanting.

**Quoth he.**—Of the A.S. verb *cwethan*, speak, say, there remains only the past tense *quoth*, used in the first and third persons as a present or past tense.

**Heaven spoke out from the space.**—The prospect of so much happiness was revealed by the king's words that his voice seemed the voice of heaven.

**Plunges to life and to death.**—For life and death, *i.e.* a glorious life if he gained, and death if he lost.

May we regard the story of the diver as "the symbol of perfect courage"?

In what way does the use of archaic language aid in the impressiveness of the narration?

#### BIOGRAPHICAL.

FRIEDRICH VON SCHILLER, after Goethe, the greatest of German writers, was born in 1759. Educated at first for law and then for medicine, Schiller soon found his vocation was literature, and for it he abandoned all. The success of his youthful drama *Die Räuber* encouraged him to produce *Fiesco* and *Kabale und Liebe* (written "in a miserable chamber where the damp wind of November was blowing through a crazy window patched with paper"). Invited to

Weimar, the German Athens, the poet found brighter days dawning. As professor of history in Jena, as editor of *Die Horen* and the *Musen Almanach*, as the friend of the mighty Goethe, Schiller received that training and stimulus which enabled him to reach and maintain the lofty height of his latest and greatest work—the drama: *Wallenstein*, *Maria Stuart*, *Wilhelm Tell*, and the poems *Der Spaziergang* and *Das Lied von der Glocke*. To this last period of his life (1795-1804) belong his ballads, each illustrating some noble ideal—*Der Kampf mit dem Drachen*, *Die Kraniche des Ibycus*, *Die Bürgschaft*, etc. The death of the poet occurred in 1805. Schiller's work is lofty, noble, full of generous ideals of human life, and is powerfully influencing the German people for good.

EDWARD BULWER, LORD LYTTON, the most versatile writer of the Victorian age, was born in 1805. Educated at Cambridge, he at the age of twenty began his remarkable literary career by winning the English verse prize of his University. After publishing a volume of poems, he turned to fiction and produced that series of novels remarkable alike for their brilliancy and cynicism—*Pelham*, *The Disowned*, *Paul Clifford*, etc., followed in later years by *Eugene Aram*, *Godolphin*, *The Pilgrims of the Rhine*, *The Last Days of Pompeii*, *The Last of the Barons*, *Harold*, *Kenelm Chillingley*, and many other powerful tales. Unsuccessful in his first dramatic venture, *The Duchess of La Valière*, Lytton atoned for his failure by two of the greatest of modern dramas, *The Lady of Lyons* and *Richelieu*. Social questions are the basis of *The Coming Race*, a picture of a future Utopia. His translation of the poems and ballads of Schiller, from which *The Diver* is taken, appeared 1844; these, as well as his renderings of Horace's *Odes*, have been much admired. To his literary successes Lytton added success as a politician. In 1838 he was ennobled for services rendered the Melbourne administrations, and held under Lord Derby the post of Colonial Secretary. Lytton's life, a life of so great success in so many departments—in poetry, in romance, in history, in the drama and in politics, came to an end in 1873. He has left a son, "Owen Meredith," who is winning further glory for his name.

## LXX.—DUTY.

ARTHUR HUGH CLOUGH.

A very great obstacle to the progress of the individual mind is the tendency to accept with unquestioning faith tradition, etiquette, dogma, as the symbols of ultimate truth. This tendency every man of any eminence in art, science, or religion, has had to conquer; and conquering it, he has led the world to higher truths. Cant, sham, hypocrisy, are results of this tendency, and in combating them, literature has done its part; witness Carlyle's *Sartor Resartus* and Thoreau's *Walden*. Some have assailed Clough's poem *Duty* as pernicious, if not actually immoral, in its tone. Can we not rather hear amidst its bitter irony and sarcasm the trumpet-call to the individual soul to be honest, sincere, and truthful—in a word, loyal to Duty?

**Unto usage nought denying.**—Refusing none of the claims of custom.

**Kith.**—(A.S. *cyth*, kindred; *cuth*, perf. part. of *cunnan*, to know) acquaintance.

**Honor still.**—Honor ever. Cf. "The muses still with freedom found," in Thomson's *Rule, Britannia*.

**Whoever drew the bill.**—There is a method in business of demanding payment of a debt by means of a *draft*. Because A owes B a certain sum, B may *draw* on A through the bank for the amount, and A may "accept" the draft and provide for its payment. Treat this operation figuratively.

**Papa and mamma.**—Note the aptness of these terms rather than father and mother in a satire on one form of a social hypocrisy.

**By leading.**—By being led; under the guidance of others.

**Bath chair.**—Invalid's chair, deriving its name from Bath, a famous English health resort.

**Questing.**—Searching, looking for.

**Soul's own soul.**—Cf. Shakspeare's

"Give me the man  
That is not passion's slave, and I will wear him  
In my heart's core, ay, in my heart of hearts."

**To a shade by terror made.**—The imaginary danger that we often express by, “But what will the world say?”

**Life at very birth destroyed.**—‘Life’ in the sense of judgment, individuality, conscience.

**Atrophy.**—Gradual wasting and weakening.

**Exinanition.**—State of being void or empty (Lat. *inanis*, empty); here, ‘moral and mental void.’

**By duty’s prime condition.**—By that pre-eminent requisite in virtue of which duty exists at all—*i.e.*, by conscience.

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For biographical sketch of Clough, see pp. 105-106.

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## LXXVII.—CONTENTMENT.

OLIVER WENDELL HOLMES.

### EXPLANATORY.

The fine humor of the poem depends upon the incongruity of associating contentment with the best and choicest that the world affords. Somewhat the same association is found elsewhere in Mr. Holmes’s work, “Give me the luxuries of life, and I will dispense with its necessities.”

**“Man wants but little here below.”**—Quoted from the *Ballad* in Goldsmith’s *Vicar of Wakefield*.

“Then, pilgrim, turn, thy cares forego;  
All earth-born cares are wrong;  
Man wants but little here below,  
Nor wants that little long.”

**A plain brown stone.**—“We once admired our brown stone [front] very heartily; it became an almost proverbial synonym for all that is desirable and elegant.”

**Vanilla-ice.**—The English for “ice cream” is “ice.”

**Note of hand.**—Promissory note.

**Plenipo.**—Abbreviation of plenipotentiary; having full powers (Lat. *plenis*, full; *potentia*, power). Minister Plenipotentiary, an ambassador or envoy at a foreign court, fully empowered to represent his nation.

**St. James.**—St. James's Palace in London was from William III. to Victoria the residence of British sovereigns while in London. The Court was consequently called the Court of St. James, a name it still retains, although the palace is only used on special occasions.

**Gubernator.**—President (Lat. *gubernator*, governor).

**Shawls of true Cashmere.**—"Cashmere shawls, of the finest quality, are sold in London at from £100 to £400 each." Cashmere is in Northern India.

**Marrowy crapes of China Silk.**—Pieces of China silk crape, (or *crêpe*) with the soft rich crinkled appearance peculiar to crape.

**Titians** (*Tish' i an*).—Titian (1477-1576) was an Italian painter of classical and religious subjects. His greatest merit is "the splendour, boldness, and truth of his colouring, which alone has sufficed to give him a place alongside the very greatest names in art."

**Raphael** (*Ra' fa el*).—Painting chiefly religious and classical subjects, Raphael (1483-1520), also an Italian, attained the highest eminence in art. His Madonnas are the world's admiration.

The works of Titian and Raphael are among the most precious of all paintings.

**Turner.**—J. M. W. Turner (1775-1851), the greatest of British landscape painters. "In middle life . . . he was distinguished for a masterly and vigorous execution, and an unrivalled brilliancy of coloring. The profuse and glaring color of some of his pictures (*.g., Rain, Steam, and Speed*) lends some point to the satire.

**Red morocco's gilded gleam.**—Morocco is a fine quality of goat-skin leather, imported from the Levant, Barbary, etc. It is much used in rich bindings. 'Gilded gleam' is the gleam of the gilt lettering.

**Vellum.**—The best quality of parchment. Parchment binding was the favorite style of ancient binding, and has of late years been revived.

**Cameos.**—A cameo is a stone, for a ring or brooch, of several layers, having a figure carved in one layer, while another forms the background.

**Stradivarius.**—Anto'nus Stradiva'rius was one of the most

famous makers of violins. He lived in Cremona in the eighteenth century.

**Meerschaum.**—(German *meer*, sea; *schaum*, foam). A mineral substance, originally supposed to be petrified sea-foam, from being found upon the sea-coast. It is chiefly used in making the finer kinds of tobacco pipes; “pipes worth a hundred guineas, from the beauty of their designs, are by no means uncommon.”

**Buhl.**—Unpolished gold, brass, mother-of-pearl, used in inlaid work or mosaic.

**Midas' golden touch.** (*Mi' das*)—Midas, King of Phrygia, in Asia Minor, was granted by the gods his desire, that whatever he touched might become gold. In danger of starving, he prevailed upon the gods to withdraw their favor, which they did in ordering him to bathe in the Pactolus, which ever afterwards had golden sands. (See Hawthorne's *Midas and his Golden Touch*.)

**EXERCISE.**—Compare the view of Contentment indicated in the poem with that in *Contentedness in all Estates and Accidents* (*H.S.R.*, p. 56.) Examine the nature of Contentment: is it a good or an evil? Will the pupil write an account of his own views of what would content him, following such details as Mr. Holmes gives?

#### BIOGRAPHICAL.

OLIVER WENDELL HOLMES was born in 1809 at Cambridge, Mass. Educated at Harvard College, a student of law and finally of medicine, he has won eminence both as a physician and as a man of letters. After three years abroad, Holmes became (1838) professor of anatomy in Dartmouth, a post he resigned soon afterward to practise in Boston. From 1847 until 1882, he was a professor in the medical faculty of Harvard. Many medical treatises are the fruits of these years of science, but with these we have no immediate concern. From college life, Mr. Holmes has been an author. One of his youthful poems (“Old Ironsides”) saved the old frigate “Constitution” from being broken up. The meetings of his college society have called forth many stanzas. But the establishment of the *Atlantic Monthly* (1857) gave the greatest impulse to his creative powers, and in it has appeared the

best of his work. The Breakfast Table series—*The Autocrat* (1859), *The Professor* (1860), *The Poet* (1872); the novels *Elsie Venner* (1861), *The Guardian Angel* (1868); memoirs of Motley and Emerson are representative prose works. Of his many poems, *The Chambered Nautilus*, *The Wonderful One-Hoss Shay*, *The Last Leaf*, may be taken as illustrative. The geniality and tenderness of his writing, his delicate satire and kindly humor, together with his fund of sound common sense, have all co-operated in winning for Mr. Holmes the love and esteem of English readers throughout the world.

### LXXXIX.—THE OLD CRADLE.

FREDERICK LOCKER.

**Pickaninny.**—In the Southern States, pickaninny is used to signify a young negro or mulatto child. It is also used playfully of white children.

**Bundle of wailing and flannel.**—Note the use of the condensed sentence for humorous effect.

**Fardel of life.**—The burden of life. Cf. Shakspeare:

“For who would fardels bear  
To grunt and sweat under a weary life?”

**Infantile frailty.**—The ‘wailing.’

**Life a poor coil.**—Life a poor make-up of bustle and confusion. Cf. for ‘coil,’ meaning ‘bustle’:

“For in that sleep of death what dreams may come,  
When we have shuffled off this mortal coil?”  
—*Hamlet*, iii. 1.

“Who was so firm, so constant, that this coil  
Would not infect his reason.”

—*Tempest*, i. 2.

**He is riding post-haste, etc.**—Death. ‘Post-haste’ derives its meaning from the early custom of transmitting government despatches by means of relays of couriers, whose regularity and speed became proverbial in a time when no other organized means of communication existed.



## BIOGRAPHICAL.

FREDERICK LOCKER (Frederick Locker-Lampson) was born in 1821. Of good family, he entered the British civil service at an early age. He has contributed to various magazines the poems collected into the volume *London Lyrics* (1857), in which *The Old Cradle* (1855) stands first. He was also editor of *Lyra Elegantiarum* (1867), and author of *Patchwork* (1879). His second wife was the daughter of Sir Curtis Lampson, whose name, on the death of his father-in-law, Mr. Locker assumed.

As a poet, Mr. Locker has written some dainty verse treating of love and society in a half-bantering, though always graceful, style.

## XCIV.—TOO LATE.

DINAH M. MULOCK CRAIK.

## EXPLANATORY.

**Douglas, Douglas, tender and true.**—This refrain is the burden of an old poem, *The Howlet*, by Sir John Holland. See Scott's *Abbot*, chap. xxxv., and the author's note.

**I lay my heart on your dead heart.**—I consecrate all my affections to your memory.

Write the story suggested by *Too Late*, containing whatever appropriate incidents your imagination can supply to the poem.

## BIOGRAPHICAL.

MISS DINAH MARIA MULOCK (Mrs. Craik) was born at Stoke-upon-Trent, 1826. She has been a voluminous and popular writer, chiefly, however, of novels. Her *Agatha's Husband*, *John Halifax, Gentleman*, *King Arthur*, *Sermons Out of Church*, and *Poems*, are characteristic works. She is the wife of G. L. Craik, historian of English literature.

## XCV.—AMOR MUNDI.

CHRISTINA GEORGINA ROSSETTI.

The poem is an allegory on the old theme that the wages of sin is death. Youth yielding to the temptation of sin is the burden of many a poem—*La Belle Dame sans Merci* of Keats, the *Lorelei* and *Tannhäuser* of Heine, etc.

**Amor Mundi.**—Latin for, Love of the world.

**Love-locks.**—The light curl of hair, such as was fashionable with the courtiers of Elizabeth and James I.

**An it please.**—‘An’ is archaic for ‘if.’

**Swift feet seemed to float, etc.** CL.:

“E’en the slight hare-bell raised its head  
Elastic from her airy tread.”

—Scott, *Lady of the Lake*.”

“For her feet have touched the meadows,  
And left the daisies rosy.”

—Tennyson, *Maud*.”

**Where grey cloud-flakes are seven.**—Miss Rossetti shares in the peculiarity of her brother, in finding poetic suggestion in numbers. Compare the language of the book of Revelations.

“She had three lilies in her hand,  
And the stars in her hair were seven.”

—D. G. Rossetti, *The Blessed Damozel*.”

**Flock and flake** are forms of the same word.

**Where blackest clouds hang riven, etc.**—The rain-clouds are torn asunder, and in the rent, amidst the grey flocks of clouds, is seen the meteor.

**Portentous.**—It was formerly believed that meteors were warnings from providence. Of many references in Shakspeare, we quote:

“And be no more an exhaled meteor,  
A prodigy of fear and a portent  
Of broached mischief to the unborn times.”

—*I. Henry IV.*, v. 1.

**Undeciphered.**—Its import is vague, mysterious, not clear.

**Scaled and headed worm.**—Evil consequences of wrong doing. The reference is to the *co’bra da cape’llo* (hooded snake), which, when angry, dilates the skin of the neck, forming a sort of hood. Its bite produces death within two hours.

**Waits the eternal term.**—This passage will suggest different ideas to different minds. To some it will suggest that the body awaits the Judgment; to others, that it awaits that eternity in which the body is not; others again will say that the body is to wait (remain) through eternity. Any one of the meanings would satisfy the requirements of the poem. Note that this line contains the climax of the narration.

## BIOGRAPHICAL.

CHRISTINA GEORGINA ROSSETTI is the youngest daughter of Gabriell Rossetti, formerly professor of Italian literature in King's College, London. She is one of an illustrious family, sister of Maria Francesca Rossetti, author of *A Shadow of Dante*; of Dante Gabriel Rossetti, the poet and painter; of William Michael Rossetti, the critic and poet. Born in 1830, she issued her first volume in 1862, *Goblin Market*, following it in later years with *The Prince's Progress* (1866), *Commonplace and Short Stories in Prose* (1870), *Speaking Likenesses* (1874), *Annus Domini* (1874), *A Pageant and Other Poems* (1881).

## XCVI.—TOUJOURS AMOUR.

EDMUND CLARENCE STEDMAN.

**Toujours amour.**—[There is] always love (French).

**Little archer.**—Allusion to Cupid, with his bow and quiver; and, figuratively, for the graceful charms that captivate.

**Hoary love.**—The love felt by the old.

**When do frosts put out the fire.**—For 'frosts' in reference to old age. Cf. :

"Stalwart and stately in form was he, an oak that is covered with snow-flakes;  
White as the oak were his locks, and his cheeks as brown as the oak-leaves."  
—Longfellow, "*Evangeline*."

"Though now this grained face of mine be hid  
In sap-consuming winter's drizzled snow,  
And all the conduits of my blood froze up,  
Yet hath my night of life some memory."  
—Shakspeare, "*Comedy of Errors*."

'Fire' here refers to the vigor of the passion of love.

**December snow.**—What loss of suggestiveness would there be in writing “January snow”?

#### BIOGRAPHICAL.

EDMUND CLARENCE STEDMAN was born in Hartford, Conn., 1833. After finishing his education at Yale, he became editor of the *Norwich Tribune* and afterward of the *Winsted Herald*. Through the war of secession, Mr. Stedman was war-correspondent of the *New York World*. At its close, he studied, though never practised, law. In 1853 he became private secretary to Attorney-General Bates, but relinquished his position two years later to become a stock-broker in New York, a calling he has since followed. Throughout his life Mr. Stedman has been a poet, contributing frequently to the *Atlantic*, *Century*, and other magazines. Volumes of his poems appeared in 1860 and in 1873, and a collection of his poetical works in 1884. But Mr. Stedman is also a critic. His *Victorian Poets* and *Poets of America* are valuable essays in criticism, showing keen insight and fine taste.

#### XCVII.—ENGLAND.

THOMAS BAILEY ALDRICH.

This lofty tribute to the greatness of England from Mr. Aldrich is significant of the attitude of the best thought of the United States towards her.

**Thou blue-cinctured isle.**—Cincture=girdle. Cf. Shakspeare's

“This precious stone set in a silver sea,” “*Richard II.*”

and Tennyson's

“Compassed by the inviolate sea.” “*To the Queen.*”

**East its tribute brings.**—The benefit England receives from her commerce with the East, especially with India. The use of ‘tribute’ is apt in a reference to Asiatic countries.

Write a short essay on England, showing in detail the historical facts upon which the poet bases the statements of his sonnet.

## BIOGRAPHICAL.

THOMAS BAILEY ALDRICH was born in Portsmouth, N.H., 1836. His youth was spent in Louisiana. He intended to enter college, and indeed studied to that end, but the death of his father overthrown his plans. Entering the counting-house of his uncle, a New York merchant, Mr. Aldrich used his leisure time to such purpose that he was able to contribute to various journals. His *Ballad of Babie Bell*, which appeared in 1856, won such general commendation that he felt literature and not trade was his vocation. After reading "proof" for a firm of publishers, he became editor of *Every Saturday*, a Boston paper in existence 1870-74. From 1881 until recently, he was editor of the *Atlantic Monthly*. But the editor has also been a writer. In verse, his *Poems* (1863-65), and in prose, *Marjorie Daw* (1873), *Prudence Palfrey* (1874), *Stillwater Tragedy* (1880), contain the best of his work, and are marked by truth and delicacy of sentiment, and by elegance of expression.

## XCVIII.—ROCOCO.

THOMAS BAILEY ALDRICH.

**Rococo.**—In architecture, the term 'rococo' is applied to a style which, originating in Italy, prevailed in France and Germany during the latter part of the seventeenth century. It was characterized by profusion of ornament. The poet uses the term in playful characterization of the polished expression, though somewhat light thought, of his poem.

Mark the graceful cynicism of the poet, who has gained experience at the cost of many a bouquet, but whose heart, though despairing, is yet devoted.

**Machiavelian.**—Machiavelli (1469-1527), an Italian, author of a book, *The Prince*, in which treachery and intrigue were inculcated as prime instruments of statecraft. Machiavelian means, therefore, cunning, crafty, especially in politics.

**Tuberose.**—A plant having *tuberous* roots. It is two or three feet in height, and produces large white flowers, beautiful and very fragrant.

**Syringa.**—A species of lilac, growing freely in our gardens, emitting a strong fragrance.

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CVIII.—TO WINTER.

CHARLES G. D. ROBERTS.

EXPLANATORY.

[Some parts of the poem are almost obscure from excessive use of figurative language. An examination of the literal force of the figures is, therefore, an essential part of the study of the poem.]

**The Argument.**—The realm of Winter, between Autumn and Spring, has as its characteristics the sun low in the horizon, the trees covered with frost, the snow and ice with their beautiful and varied forms. But Winter lacks the music of Spring—the ripple of brooks, the song of birds—even the wind loses half its music, whistling through bare trees. The icy season has no melodies but the twitter of snow-bird and grosbeak, unless some unheard music streams in at night from the circling spheres. So the poet in Winter longs for the music which either does not exist or which he, being mortal, cannot hear; longs, too, for the mellow fruitfulness and beauty of Autumn, and rejoices that the rough realm of Winter is bounded by more beautiful seasons.

**'Twixt.**—'Betwixt,' archaic for 'between.'

**Plains of rich completeness.**—Fields with their ripe, abundant harvests.

**Sunlit wilderness.**—The gleaming snow-clad fields.

**Level glances.**—The sun during winter being near the horizon, the rays will fall almost horizontally.

**Minion's silver tresses.**—As Winter is represented as a king, the poet's fancy surrounds him with a guard, whose lances are the flashing icicles.

**Universal breathing—swathing.**—The vapor in the air becomes the glistening hoar-frost upon tree, shrub, and ground.

**In chastest beauty joyest.**—Takest delight in purest forms of beauty—the snow-crystals and hoar-frost. (Rare use of 'joy' as a verb).

**Frost-caught star-beams fallen sheer.**—The twinkling rays of starlight are transformed, as they fall pure to earth, by the artists of Winter into the beautiful crystals of the hoar-frost.

**Jewel-fretted.**—Literally, ornamented with raised work of jewels.

**Bord'ring realms.**—See l. 4.

**Liquid sobbing brooks.**—Better: liquid-sobbing, as in 'meadow-threading,' 'rapturous-noted,' 'high-consulting.' Note Mr. Roberts' freedom—even license—in coining words.

**Molten-throated wooings.**—'Molten' is a form of 'melted.' The comparison of sounds to liquids is not rare; we even call the smooth-flowing consonants (l, m, n, r) liquids.

**Multitudes flashing.**—The birds in the sudden flash of sunlight.

**For thy snarèd soul's delight.**—For the delight of thy soul held captive by the music. Note the prolepsis (anticipation) in 'snarèd.'

**'Less.**—Rare abbreviation for 'unless.'

**High-consulting.**—Deliberating together on lofty themes.

**Harmonies from the spheres.**—Allusion to the doctrine of the old Greek Pythagoras, that the heavenly bodies were placed apart at distances in harmonic progression, and that, consequently, as they circled on their courses, they made sphere-music. Cf. the note to 'mortal-cloakèd ear' below.

**But thy days.**—In reading emphasize 'days,' as it is in contrast to 'when thou dost lie at night.'

**Grosbeak.**—The grosbeak is a small bird of the finch family. It takes its name from the thickness of the base of its bill (Fr. *gros*, big). The Pine Grosbeak is, no doubt, here referred to, the hardiest of the grosbeaks, which rarely remain with us in winter.

**Mortal-cloakèd ear.**—Allusion to Shakspeare's lines:

"There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins:  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it."

—*Merchant of Venice*, iv. 2.

**Shod with berried juniper.**—The juniper is a shrub of the same family as our cedars, usually from two to six feet in height, producing small bluish-black berries.

**Eglantine.**—The old English name of the sweet-briar (Fr. *églantine*).

**In lush crimsons.**—Lush=rich, luxuriant. Cf. "How lush and lusty the grass looks," *Shakspeare*. Keats and Tennyson have used the word.

**A gorgeous legend weaves.**—The story of the coming of Spring told in the glorious panorama of reviving Nature, in bud and blossom, shrub and tree.

#### BIOGRAPHICAL.

MR. CHARLES G. D. ROBERTS, one of the brightest names in the literature of Canada, is a Canadian by birth, training, and aspiration. He was born in 1860 in Douglas, N.B., the son of the Rev. G. G. Roberts. Mr. Roberts' boyhood days were spent at Westcock and in Fredericton, where his father was appointed rector. Entering the Collegiate School of that city, he showed his talents especially in the study of Latin and Greek. He entered the University of New Brunswick in 1876, and after a fairly successful course was graduated with honors in political science. The year 1880 was spent in teaching in Chatham, N.B., where, amidst the distractions of school life, he gathered the first fruits of his poetical genius—*Orion and Other Poems*, in which we find the ode *To Winter*. Then he returned to Fredericton as Headmaster of York Street School. In 1884, he became editor of the *Toronto Week*, an uncongenial position, soon relinquished. He then accepted the professorship of Modern Literature in King's College, Windsor, N.S., which he still holds. His later works are the poems *In Divers Tones* (1887), the translation of *De Gaspé's* old French-Canadian romance, *The Canadians of Old*, an edition of Shelley's *Adonais*, and a collection of *Songs of Wild Life*. Mr. Roberts is a frequent and valued contributor to American magazines.

There are three chief tones in Mr. Roberts' poetry. His classical spirit shows itself in such poems as *Orion*, *Ariadne*, *Memnon*



(written at seventeen), *Sappho*. His fondness of out-of-door life and scenes, a liking fostered by the beautiful scenery of his native province and by his skill with rod and paddle, may be seen in *Birch and Paddle, Winter*; while his patriotism can have no better illustration than his *Collect for Dominion Day* :

“Father of nations ! Help of the feeble hand !  
Strength of the strong ! to whom the nations kneel !  
Stay and destroyer, at whose just command  
Earth's kingdoms tremble, and her empires reel !  
Who dost the low uplift, the small make great,  
And dost abase the ignorantly proud ;  
Of our scant people mould a mighty state,  
To the strong, stern—to Thee in meekness bowed !

“Father of unity, make this people one  
Weld, interfuse them in the patriot's flame—  
Whose forging on Thine anvil was begun  
In blood, late shed, to purge the common shame :  
That so our hearts, the fever of faction done,  
Banish old feud in our young nation's name.”



## APPENDIX

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### THE ELEMENTARY STUDY OF STYLE.

#### THE CARDINAL QUALITIES OF STYLE.

In order that writing may be regarded as literature at all, it must be intelligible. If writing were so confused and ambiguous as to be generally unintelligible, no literature would be possible. **Clearness** of expression is then a fundamental quality of style. But a writer is never satisfied merely with being understood; he seeks in various ways so to present his thoughts that they impress themselves upon the reader's mind. **Force** (in its various manifestations of vivacity, vigor, fervor, splendor, dignity, loftiness, sublimity) is, therefore, a second cardinal quality of style. Again, things offensive to general good taste—harshness of expression, vulgarity, coarseness—are certainly absent from good writing. Hence we may regard **Taste** as an essential consideration in style. Perfection in these qualities may not always be attained: a word may be ambiguous, a construction weak, just as any work of art may have blemishes; but in the large meaning of the terms, good writing must have *Clearness, Force, and Taste*. Other qualities that are frequently met with in literature will be noted hereafter. First let us investigate the means by which the essential qualities of style are secured:—

##### I.—MEANS TO CLEARNESS.

As to Words:—

(a) In such a line as:

'Oh, that's a *thin dead body* which waits the eternal term.'—Page 417.

the author chooses 'thin' rather than 'lean,' because it suggests what 'lean' does not, viz., 'worn away by dissipation or disease.'

Precision in the use of words is a first means to clearness. Many words have common element of meaning, but have also shades of difference which must be respected. Clearness demands clean, accurate use of language.

(b) In the same line the use of 'eternal term' may be thought faulty, for 'term' is used to mean 'limit' or 'boundary,' and also 'extent of time,' and it may be doubtful to many which meaning is here appropriate. Such use of language would be a grave fault in prose, though a minor fault in poetry; for as prose appeals generally to the intellect, clearness is in prose the great need, but as poetry appeals to the emotions, often great gain is made by the very vagueness of the lines when that vagueness can be made to appeal to the soul.

(c) Ambiguity often arises also from the careless use of pronouns and modifying words. The latter should stand near the words they are intended to modify.

### As to Sentences :—

Examine Emerson's *Each and All* (page 282), and it will be seen that that poem of perfect clearness owes much to the careful attention paid to the structure of the sentence. Every sentence has, as it should have, only one main statement, and whatsoever else the sentence contains is clearly subservient. In other words, the sentences have unity.

### As to the Paragraph (prose) and the Stanza (poetry) :—

(a) *Unity*.—Examine, from the point of view of the meaning of the writer, Ruskin's *Of the Mystery of Life* (p. 390) and Holmes's *Contentment* (p. 364), and it will be seen that the paragraph in prose and the stanza in poetry are intended to contain those sentences which bear on a chief part of the theme. When those sentences are thus grouped, there is a distinct gain in intelligibility. The eye at once grasps their relation to one another, and clearness results.

(b) *Opening Sentence*, etc.:—The same pieces may be examined, to see the relation of the thought expressed by the opening

sentence to the general theme of the paragraph or stanza. If that sentence indicates the subject of the paragraph, it is evident that the mind will have a key to the subject to be treated, and will be thus freed from all doubt.

(c) *Continuity*.—Observe also how carefully every piece of good writing is planned. Note in *Barbara Frietchie* how accurately the order of incidents in time is observed. In every composition the various thoughts should be so arranged that they may be recognized as “consecutive steps in a progressing thought.”

(d) *Explicit Reference*.—The use of words to show the connection of one thought with another is universal in language.

“ I’ve a snug little kingdom up five pair of stairs.” (Page 306.)

“ To mount to *this realm* is a toil, to be sure,  
But the fire *there* is bright and the air rather pure ;  
And the view *I* behold on a sunshiny day  
Is grand through the chimney-pots *over the way*.”

The use of the words italicised clearly shows the relation of the stanza containing them to the stanza that precedes.

Conjunctions, conjunctive phrases, personal pronouns, and demonstratives, and the repetition of word or idea are all means for the clear expression of relation.

Parallel construction, or the succession of sentences or stanzas having a common bearing and a similar construction, is, likewise, always a clear mode of expression. See *The Cane-bottomed Chair*, stanzas, 4, 5, 6.

## II.—MEANS TO FORCE.

### Clearness as a means to Force:—

If our attention is diverted from the thought of a writer in an endeavor to solve the obscurities and ambiguities of his language, it is plain that the thought can make but little impression on us. When, however, the thought is clearly expressed, there are no such obstacles between the writer’s thought and our mind. The meaning, as it were, shines upon us through the crystal clearness of the language; the thought seizes our attention, impresses itself on us, persuades, rouses, subdues with whatever strength it possesses. Every step to clearness is, therefore, a step to force.

**Simplicity as a means to Force :—**

The English language by its vast vocabulary—the greatest ever at the command of man—has vast resources for the expression of thought. Its Anglo-Saxon vocabulary is full of simple and familiar terms, telling of homely things and homely feelings ; its foreign vocabulary is replete with the terms of science and the language of sonorous eloquence. As a result of this double vocabulary, discourse may be made easy, simple, intelligible even to a child ; while, on the other hand, it may be made obtruse, erudite, intelligible only to the scholar. An argument similar to that in the case of Clearness may be used to show that simple words and a simple structure of sentences are, generally speaking, means to force. If our attention is absorbed in an attempt to solve the meaning of abstruse terms and intricate constructions, there is little opportunity for the writer's thought to effect us.\*

**Simplicity shows itself in :—**

(a) A simple vocabulary—a characteristic of most poetry ; as in *The Bridge of Sighs* and *Ode to the North-east Wind*.

In scientific writing, abstruse terms are necessary for the clear presentation of the thought. See *Earthworms*.

(b) Simple structure ; such as short sentences.

(c) The use of figures of speech, illustrative story, etc.

"Take thy beak from out my heart" is expressive in a very simple way of the anguish of mind into which the lover was thrown by the Raven. "Rule, Britannia, rule the waves !" is much easier to grasp and much loftier than its plain equivalent, "May Britain be the greatest of maritime nations." See, also, the story in Walton's *Angling*.

**Force by Brevity :—**

In respect to the number of words used, the great virtue of language is brevity : to employ just words enough to give full expression to the thought. To use more than the occasion calls

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\*"A reader or a listener has at each moment but a limited amount of mental power available. . . . Hence, the more time and attention it takes to receive and understand each sentence, the less time and attention can be given to the contained idea, and the less vividly will it be conceived. . . . Whatever force is absorbed by the machine is deducted from the result."—*Herbert Spencer*.

for results in the weaknesses of *tautology*, *pleonasm*, and *verbosity*; to use too few, in *obscurity*.

What word could you leave out in *The Bridge of Sighs*, or in the strongest part of *Looking into Chapman's Homer*?<sup>s</sup>

"Or like stout Cortez when with eagle eyes  
He stared at the Pacific—and all his men  
Look'd at each other with a wild surmise—  
Silent, upon a peak in Darien."

### Force by Amplification :—

While brevity is a great virtue in expression, a judicious use of amplification or repetition and extension is a great means to force, when such amplification makes us dwell upon an important thought.

"This is the month, and this the happy morn."—*Milton*.

You will notice the brevity by the omission of the verb and the amplification in the repetition of 'this.'

"Touch her not scornfully ;  
Think of her mournfully,  
Gently and humanly."—*Hood*.

"Onward they go, to the market, to the temple sacrifices, to the bakers' stores, to the cookshops, to the confectioners [confectioners'], to the druggists [druggists']; nothing comes amiss to them ; wherever man has aught to eat or drink, there are they, reckless of death, strong of appetite, certain of conquest."—*Newman*.

### Force by Contrast :—

The quick succession of opposites affects us forcibly.

"The hour of departure has arrived, and we go our ways—I to die, you to live. Which is better God only knows."—*Socrates*.

Mrs. Browning's *A Dead Rose* is a sustained contrast between the rose as it is and as it was.

### Force by Climax :—

If thoughts are so presented to us that they come with regular increase of significance, they affect us with the greatest intensity.

Fine studies in climax may be had in *The Raven*, *Horatius*, *Amor Mundi*. As a matter of fact, all artistic work has something of the nature of climax ; a great idea in which everything else contained in the poem or story culminates.

### Force by Position :—

Of the parts of a sentence—the beginning, the middle, the

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<sup>s</sup>Except, indeed, "all," the presence of which must be an oversight.

end—is any one part naturally more prominent than any other? Consider, for example :

“Strength of these weak hands, light of these dim eyes,  
In sickness, as in health—bless you, My Own !”—*Præd.*

“ ‘Horatius,’ quoth the Consul, ‘as thou sayest, so let it be.’”—*Macaulay.*

“And my soul from out that shadow that lies floating on the floor  
Shall be lifted—NEVERMORE.”—*Poe.*

If the emphatic words find their place in the emphatic of the sentence, the sentence is, thus far, strong and forcible.

Force is often secured by another device. It is of the nature of mind to notice the unusual, the extraordinary. Now, the usual form of the sentence is with the subject preceding the verb, the adjective its noun, the verb its modifiers. If, then, variation can be got, consistent with the genius of the language, from the ordinary form of the sentence, it will be found to lend special emphasis to the word out of its normal order.

“One port, methought, alike they sought,  
One purpose hold where'er they fare,—  
O bounding breeze, O rushing seas !  
At last, at last, unite them there.”—*Clough.*

### Force from Variety :—

In prose, monotony in the form of the sentence would detract from the vigor of the writing. Where the thought grows animated, short, abrupt sentences are used ; while it is calm and lofty it loves the dignity and comprehensiveness of the long sentence. Antitheses naturally find expression in balanced sentences. In short, an unbroken succession of sentences of the same kind would express a monotony of thought, and would be intolerably wearisome, and consequently weak. There is force by variation. Figurative language, quotation, allusion, humor, pathos, etc., all go to lend variety, to please, interest, and impress.

### III.—MEANS TO TASTE.

#### Pure English :—

The full consideration of the various ways in which a good writer makes his work conform to the principles of good taste goes beyond the elementary character of our present discussion. It is sufficient to recognize that the use of slang, of vulgarisms of

word or construction, the want of grammatical correctness, are repugnant to every cultured mind. Good taste demands that a writer's language shall be pure English. And by pure English we mean the words are English (free from *barbarisms*), that the constructions are according to English idiom (free from *solecisms*), and that the meanings attached to the words are those meanings good usage sanctions (free from *improprieties*).

The differences between the diction of prose and that of poetry are very great, and should be carefully studied. Note, for example, in *Looking into Chapman's Homer*, the archaisms of poetry, the greater freedom that poetry has over prose in the arrangement of the words, the poet's fondness for epithet, the figurative nature of his language, and the attention he pays to melody.

## OTHER QUALITIES OF STYLE.

### Picturesqueness :—

"Oft of one wide expanse have I been told

That *deep-brow'd Homer* ruled as his demesne."—*Keats*.

"The breeze that used to blow thee

*Between the hedgerow thorns, and take away*

*An odor fit to last all day,—*

If breathing now, unsweeten'd would forgo thee."

—*Mrs. Browning*.

"Nought spake he to Lars Porsena, to Sextus nought spake he ;

But he saw on Palatinus *the white porch of his home*."

—*Macaulay*.

In these quotations we may notice that certain phrases have the power of calling up definite pictures ; the language has *Picturesqueness*.

### Pathos :—

"I'm wearin' awa', John,

Like snaw-wreaths in thaw, John,

I'm wearin' awa'

To the land o' the leal."—*Lady Nairne*.

"Take her up tenderly,

Lift her with care ;

Fashion'd so slenderly,

Young and so fair."—*Hood*.



Here we notice the gentler feelings of love, pity, regret are aroused. The language has *Poeticos*. Read also *Too Late*, *Amor Mundi*, *A Dead Rose*, *The Raven*, and study the nature of the emotion in each.

### The Ludicrous—Wit and Humor :—

“ A Maneluke fierce yonder dagger has drawn :

’Tis a murderous knife to toast muffins upon.”—*Thackeray*.

“ Little I ask ; my wants are few ;

I only wish a bit of stone,

(A *very plain* brown stone will do,)

That I may call my own.”—*Holmes*.

The tendency of such lines as these to create laughter is rightly spoken of as indicating a peculiar quality of style—the *Ludicrous*. The difference between *Wit* and *Humor* is rather to be felt than expressed. Wit is lighter, more concerned with words than ideas, with the intellect than with the heart. Humor is a pervading light rather than a brilliant flash ; it is the outcome of character rather than of training ; it is of the nature of genius rather than of cleverness.

### Elegance :—

The large positive side of taste, in which our taste is not merely not offended, but delighted and charmed, is termed *Elegance*. This quality constitutes the great and lasting charm of writing intended merely to please.

Study *Contentment*, *A Dead Rose*, *Rococo*, etc.

### Melody :—

The melody of language is a source of very great æsthetic pleasure. In prose it is to be noticed in the use of smoothly flowing combinations of letters, in the symmetry—even balance—of the sentence, in the rhythm of the paragraph. In poetry, melody is of such importance that we should make it a special study. Note in the following passages what is peculiar in sound.

“ Tired of listless dreaming

Through the lazy day.”—*Kingsley*.

This musical succession of similar letter sounds is termed **Alliteration**.

Note in the following line somewhat pleasant in the fall of the vowels.

"And the Rebel rides on his raids no more."

This pleasant sequence of vowels is a great aid to the music of language.

Still another means of giving a musical ring to verse may be seen in such lines as :

- (a) "Up from the meadows rich with *corn*,  
Clear in the cool September *morn*."—*Whittier*.
- (b) "The warm lay of love and the light note of *gladness*  
Have waken'd thy fondest, thy liveliest thrill ;  
But, so oft hast thou echo'd the deep sigh of *sadness*,  
That e'en in thy mirth it will steal from thee still."—*Moore*.
- (c) "Take her up *tenderly*,  
Lift her with care ;  
Fashioned so *slenderly*,  
Young and so fair."—*Hood*.

This similarity of sound in syllables is termed **Rhyme**. In (a) we have *Single*, in (b) *Double*, in (c) *Triple* rhymes.

In the following passages the rhyme is not terminal :

- "Once upon a midnight *dreary*, as I pondered weak and *weary*."—*Poe*.  
 "I *sprung* there, I *clung* there,—and death pass'd me by."—*Lytton*.  
 "I bring fresh *showers* for the thirsting *flowers*."—*Shelley*.

Rhymes thus occurring in the line itself are called *Middle Rhymes*.

It will be noticed that good rhyming requires that there shall be both identity and difference of sound. The beginning of the rhyming part must be different in each, but the ending must be the same. The beginning of the rhyming part must also be an accented syllable. So we must regard as a bad rhyme :

"When the candles burn low, and the company's *gone*,  
In the silence of night as I sit here *alone*."—*Thackeray*.

Unrhymed verse, as in *The Trial Scene*, is termed *Blank Verse*.

**Metre**.—Let us now examine verse with an ear to the place held in the line by those syllables or words that bear the stress of the voice, and by those that are without such stress. Let us indicate the accented syllables, or those bearing the stress by —; and the light syllables, or those without the stress by ~.

(a) King Fran cis was a heart-y King and lov'd a roy-al sport.

(b) So my spir-it of-ten ach-eth.

(c) Let his Maj-es-ty hang to St. James.

In (a) a light syllable is followed by an accented one, and this combination of light syllable followed by an accented one occurs seven times.

In (b) an accented syllable precedes a light syllable, and this combination occurs four times.

In (c) two light syllables are followed by an accented syllable, and this combination occurs three times.

From this we may see that lines of poetry are made up of some such combinations. Each of these combination is called a **Foot**.

Examining (a), (b), and (c) we shall find that *feet* are of different kinds.

When the foot is made up of  $\sim$  —, it is **Iambus**: com-plete.

When the foot is made up of —  $\sim$ , it is **Trochee**: dim-ple.

When the foot is made up of — —, it is **Spondee**: school-girl.

The dissyllabic feet are then *Iambic*, *Trochaic*, or *Spondaic*.

When the foot is made up of —  $\sim$   $\sim$ , it is **Dactyl**: fin-ish-ing.

When the foot is made up of  $\sim$   $\sim$  —, it is **Anapest**: prom-en-ade.

When the foot is made up of  $\sim$  —  $\sim$ , it is **Amphibrach**:  
dis-tri-bute.

The trisyllabic feet are then *Dactylic*, *Anapestic*, or *Amphibrachs*.

The number of times that the foot occurs in a line varies in different poems, so that we must take into consideration, as well, the length of the line.

### The Iambic Measures:—

(a) Would have his grief a-gain.

*Six-syllable* or *Trimetre* (i.e. with three feet).

(b) When sum-mer's ver-dant beaut-y flies.

*Octo-syllabic* or *Tetrameter* (i.e. having eight syllables or four feet).

(c) Yet not un-wel-com'd doth this morn a-rise.

*Decasyllabic or Pentameter* (i.e. having ten syllables or five feet).

Note here what is called the *Heroic Couplet*.

Vice is a mon-ster of so fright-ful mien }  
As, to be hated, needs but to be seen. }

(d) The dread-ful Judge in mid-dle air shall spread his throne.

*Twelve-syllable or Alexandrine.*

(e) The Rhine is run-ning deep and red, the is-land lies be-fore.

*Fourteen-syllable or Fourteener.*

**The Trochaic Measures.**—A double rhyme would be required in the perfect trochaic measure:

(a) In her ear he whis-pers gay-ly  
Mai-den, I have watch'd thee dai-ly.

*Eight-syllable Trochaic.*

Hence most trochaic measures end with the accented syllable, as in :

Prith-cē tell me, Dīm-ple-Chīn.

*Seven-syllable Trochaic.*

(b) Once up-on a mid-night drear-y, while I pon-der'd, weak and wear-y.

*Sixteen-syllable Trochaic.\**

The dactylic and other measures may be similarly worked out. There is, however, this important truth to be kept in mind : no verse has the hard mechanical accuracy of the marking in the verses given as examples (*a, b, c, d, e*). The accentuation a word receives is of the most variable character. It has been pointed out that the word 'impenetrability' may be written to show the graduations of stress : <sup>2</sup>im-<sup>3</sup>pe-<sup>7</sup>ne-<sup>5</sup>tra-<sup>1</sup>bi-<sup>6</sup>li-<sup>4</sup>ty. It is enough if the general and fundamental character of the lines is as they are marked, even though in reading we do not give equal stress to all accented syllables.†

\*Poe describes the metre of *The Raven* as "octametre acatalectic [i.e. not lacking syllables necessary to complete the feet], alternating with heptametre catalectic [i.e. lacking a syllable to complete the foot] repeated in the refrain, and terminating with tetrametre catalectic."

†In order to meet, in classifying metres, the difficulty that arises from the dropping of light syllables, as in *Break, Break, Break* and *The Land o' the Leal*, and the irregularity in the position of the accented syllables, it is

In poetry the lines are either **Continuous** or in **Stanzas**.

**Continuous Verse** may be noted in *The Trial Scene* and *Tecumseh*.

The heroic couplet, because of its effect in continuous narrative, is generally not treated as a stanza. So we should regard *Each and All*, *Essay on Man*, and *To Winter* as continuous. In *Barbara Frietchie*, however, we find stanza divisions.

### Stanzas :—

The most ordinary forms of stanza are the following :—

The **Triplet**, or stanza of three verses :

“Like an Æolian harp that makes  
No certain air, but overtakes  
Far thought with music that it makes.”  
—*Tennyson*.

The **Quatrain**, or stanza of four verses, a favorite form of lyric poetry :

“Be not triumphant, little flower,  
When on her haughty heart you lie,  
But modestly enjoy your hour :  
She'll weary of you hy-and-by.”  
—*Aldrich*.

The **Three-part Stanza**, consisting of a quatrain and a couplet :

{ “Plain food is good enough for me ;  
Three courses are as good as ten ;—  
If nature can subsist on three,  
Thank Heaven for three. Amen !  
I always thought cold victual nice—  
My choice would be vanilla-ice.”  
—*Holmes*.

The **Spenserian Stanza**, consisting of eight lines iambic pentameter followed by an Alexandrine, with rhymes arranged *a,b,a,b, b,c,b,c,c*. See *The Collier's Saturday Night*.

considered preferable by many to speak of a verse as having two, three, four, or five stresses with an iambic, trochaic, dactylic, or other movement. Thus the line in *The Land o' the Leal*,

“Our bon'-nie bairn's' there', John,”

may quite properly be described as a line of three stresses with iambic movement, in spite of the lack of a light syllable.

The **Ode**, the least regular of all forms, irregular in rhymes and in the length of the lines. Note, however, in *The Bard* that there is a similarity of construction in each three of the nine stanzas.

The **Sonnet** is one of the most perfect stanza forms. It consists properly of fourteen iambic lines of ten syllables each with the rhymes arranged thus :

$$\begin{array}{l} \text{In the octave} \left\{ \begin{array}{l} a \\ b \\ b \\ a \\ a \\ b \\ b \\ a \end{array} \right. \end{array} \quad \begin{array}{l} \text{In the sestet} \left\{ \begin{array}{lll} c & c & c \\ d & d & d \\ c & e & c \\ d & c & d \\ c & d & e \\ d & e & e \end{array} \right. \end{array} \quad \begin{array}{l} \text{or} \\ \text{or} \\ \text{or} \end{array}$$

or even other variations. In thought it is limited to the expression of one idea. Usually the octave (first eight lines) contains the exposition of this idea, and the sestet (last six lines) the application.

Study Keat's two sonnets, Aldrich's *England*, Hunt's *On a Lock of Milton's Hair*.

The **Ballade** is another very elaborate form in the stanza. It consists of three stanzas of eight lines each, followed by a stanza of four lines, called an Envoy, in which the writer dismisses his subject with a dedication. The concluding line of each stanza must be the same. The nature of the rhyming lines will best be seen by a reference to Dobson's *A Ballad to Queen Elizabeth*.

### Harmony :—

A good writer unconsciously changes his language and his rhythm under the influence of the thought he is expressing. In verse, the influence of the thought over the expression is even more marked than in prose. Thus it is that the forms of verse are so complex and so varied. Every metre has its peculiar character, is expressive of a peculiar mental attitude. Compare, for example, the effect of the iambs in :

"The Rhine is running deep and red, the island lies before."

with the trochees in :

“Prithee tell me, Dimple-Chin.”

and with the anapests in :

“King Philip had vaunted his claims ;  
He had sworn for a year he would sack us.”

Even a seeming irregularity in metre may be in the highest degree admirable, as in :

“Break, break, break !”

where the omission of the light syllables adds greatly to the pathos. To the bold, irregular freedom of the metres in *Hervé Riel* and *The “Revenge”* is due much of the rugged power that those spirited compositions possess.

The sympathy between the thought and the expression is, as a quality of style, termed **Harmony**.

To sum up, good literature will be found always to possess some of the following qualities :—

Intellectual qualities { Clearness.  
Simplicity.  
Abstruseness.

Qualities partly Intellectual, partly Emotional { Force.  
Picturesqueness

Emotional { Pathos  
The Ludicrous { Wit.  
Humor.  
The Esthetic { Taste, Elegance.  
Melody.  
Harmony.

In studying the style of a piece of literature, we may analyze it in accordance with this scheme.







Education Department, Ontario.—Midsummer  
Examinations, 1887.

THIRD CLASS TEACHERS.

ENGLISH LITERATURE — PROSE.

Examiners:—John Seath, B.A., and M. J. Kelly, M.D., LL.B

TIME.—ONE HOUR AND A HALF.

NOTE.—Two-thirds of the value of this paper counts 75 marks—the maximum.

I.

I observed one particular weight lettered on both sides, and upon applying myself to the reading of it I found on one side written, "In the *dialect* of men," and underneath it "CALAMITIES;" on the other side was written, "In the language of the gods," and underneath "BLESSINGS." I found the intrinsic value of this weight to be much greater than I *imagined*, for it over-powered health, wealth, good-fortune, and many other weights, which were much more ponderous in my hand than the other. 5

There is a saying among the Scotch, that "an ounce of mother is worth a pound of clergy." I was sensible of the truth of this saying, when I saw the difference between the weight of natural parts and that of learning. The observation which I made upon these two weights opened to me a new field of discoveries, for notwithstanding the weight of natural parts was much heavier than that of learning, I observed that *it weighed an hundred times heavier* than it did before, *when I put learning into the same scale with it.* I made the same observation upon faith and morality; for notwithstanding the latter outweighed the former *separately, it received a thousand times more additional weight* from its conjunction with the former, *than what it had by itself.* This odd phenomenon showed itself in other particulars, as in wit and judgment, philosophy and religion, justice and humanity, zeal and charity, depth of sense and perspicuity of style, with *innumerable other particulars too long to be mentioned* in this paper. 10 15 20 25

1. Show to what extent the paragraph laws are observed in the second of the above paragraphs.

2. Comment on the author's use of the italicized words, and improve, where you can, the literary form.
3. Explain concisely each part of the allegory contained in the first two and the last two sentences of the above extract.
4. Name and describe the class of compositions to which "The Golden Scales" belongs.

## II.

As he had sometimes felt, gazing up from the deck at midnight into the boundless starlit depths overhead, *in a rapture of devout wonder* at that endless brightness and beauty—in some such a way now, the depth of this pure devotion quite smote upon him, and filled his heart with thanksgiving. Gracious 5 God, who was he, weak and friendless creature, that such a love should be *poured out* upon him? Not in vain—not in vain has he lived—hard and thankless should he be to think so—that has such a treasure given him. What is ambition compared to that, but selfish vanity? To be rich, to be famous? What do these 10 profit a year hence, *when other names sound louder than yours*, when you lie hidden away under the ground, along with idle titles engraven on your coffin? But only true love lives after you—*follows your memory with secret blessing*—or precedes you, and intercedes for you. *Non omnis moriar*—if dying, I yet 15 live in a *tender heart or two*; nor am lost and hopeless living, if a sainted departed soul still loves and prays for me.

1. What is the subject of the above extract?
2. Explain the meaning of the italicized expressions.
3. Express as statements the thoughts the author intends to convey by the questions in the extract.
4. Why did the author write "gazing," l. 1; "devotion," l. 4; "smote upon him," ll. 4—5; "hidden away under the ground," l. 12; and "precedes," l. 14; and not "looking," "attachment," "struck him," "hurried," and "goes before"?
5. Why did the author insert "at midnight," l. 1; "weak and friendless creature," l. 6; "a year hence," l. 11?

## III.

The wood I walk in on this mild May day, with the young yellow-brown foliage of the oaks between me and the blue sky, the white star-flowers, and the blue-eyed speedwell, and the ground-ivy at my feet—what grove of tropic palms, what strange ferns or splendid broad-petaled blossoms, could ever *thrill such* 5 *deep and delicate fibres within me* as this home-scene? These familiar flowers, these well-remembered bird-notes, this sky with its *fitful* brightness, these furrowed and grassy fields, *each with a sort of personality given to it by the capricious hedgerows*—such things as these are the *mother tongue of our imagination*, 10 the language that is laden with all the subtle inextricable associations the fleeting hours of our childhood left behind them. Our delight in the sunshine on the deep-bladed grass to-day

might be no more than the *faint perception of wearied souls*, if it were not for the sunshine and the grass in the far-off years, 15 which still live in us, and transform our perception into love.

1. What is the subject of the above extract ?

2. State in simple language the meaning of the italicized expressions.

3. Point out the effects produced upon the structure of the first and second sentences by the author's desire for emphasis.

2. Show the appropriateness of the italicized words in the following: "*fitful brightness*," l. 8; "*that is laden*," l. 11; "*fleeting hours*," l. 12.

5. Explain, as well as possible, wherein consists the beauty of the above extract.

## ENGLISH LITERATURE—POETRY.

Examiners :—John Seath, B.A., and M. J. Kelly, M.D., LL.B.

TIME—TWO HOURS.

NOTE.—Two-thirds of the value of this paper counts 125 marks—the maximum.

### I.

I see the table wider grown,  
 I see it garlanded with guests,  
 As if fair Ariadne's Crown  
 Out of the sky had fallen down;  
 Maidens within whose tender breasts  
 A thousand restless hopes and fears,  
*Forth reaching to the coming years,*  
*Flutter awhile, then quiet lie,*  
 Like timid birds that fain would fly,  
 But do not dare to leave their nests;—  
 And youths, who in their strength elate  
*Challenge the van and front of fate,*  
 Eager as champions to be  
*In the divine knight-errantry*  
 Of youth, that travels sea and land  
 Seeking adventures, or pursues,  
 Through cities, and through solitudes  
 Frequented by the lyric Muse,  
*The phantom with the beckoning hand*  
*That still allures and still eludes.*  
 O sweet illusions of the brain!  
 O sudden thrills of fire and frost!  
 The world is bright while ye remain,  
 And dark and dead when ye are lost!

1. What is the subject of this extract?
2. Quote and explain the comparison by which the poet elsewhere illustrates the meaning of l. 1.
3. Explain ll. 5—8 and 11—20, noting especially the contrast and the force of the italicised parts.
4. Show the appropriateness of the comparisons in ll. 3 and 4, and 9 and 10.
5. Explain ll. 21—24, and show how they are connected in sense with the preceding context.

## II.

Then, in such hour of need  
 Of your fainting, dispirited race,  
 Ye, like angels, appear,  
 Radiant with ardor divine,  
 Beacons of hope, ye appear !  
 Languor is not in your heart,  
 Weakness is not in your word,  
 Weariness not on your brow.  
 Ye *alight in our van* ! at your voice,  
 Panic, despair, *flee away*.  
 Ye move through the ranks, recall  
 The stragglers, refresh the outworn,  
 Praise, re-inspire the brave ;  
 Order, courage, return ;  
*Eyes rekindling, and prayers*  
*Follow your steps as ye go.*  
 Ye fill up the gaps in our files,  
 Strengthen the wavering line,  
 Stablish, continue our march,  
 On, to the *bound of the waste*,  
 On, to the city of God.

1. What is the subject of this extract?
2. State in your own words, how the poet has elsewhere described the persons here addressed, and "such hour of need of your fainting, dispirited race."
3. Explain ll. 3 and 4, and show how ll. 5—8 are connected in sense therewith.
4. State concisely the meaning of ll. 9—21, noting especially the italicised parts.

## III.

As ships, becalm'd at eve, that lay  
 With canvas drooping side by side,  
*Two towers of sail*, at dawn of day  
 Are scarce long leagues apart descried ;  
  
 When fell the night, upsprung the breeze,  
*And all the darkling hours they plied*,  
*Nor dreamt but each the self-same seas*  
*By each was cleaving, side by side :*

E'en so—but why the tale reveal  
 Of those, *whom year by year unchanged,*  
*Brief absence join'd anew to feel,*  
*Astounded, soul from soul estranged !*

At dead of night their sails were fill'd,  
 And onward each rejoicing steer'd—  
 Ah, neither blame, for neither will'd,  
 Or wist, what first with dawn appear'd.

*To veer, how vain ! On, onward strain*  
*Brave barks ! In light, in darkness too,*  
*Through winds and tides one compass guides—*  
*To that, and your own selves, be true.*

But O blithe breeze ! and O great seas,  
 'Though ne'er, that earliest parting past,  
 On your wide plain they join again,  
 'Together lead them home at last.

*One port, methought, alike they sought,*  
*One purpose hold where'er they fare—*  
 O bounding breeze, O rushing seas !  
 At last, at last, unite them there.

1. Describe the nature of the above poem, and state its subject.
2. Write in the usual prose order from "As ships," to "side by side," and supply in your own words the rest of the clause of which "E'en so" is part.
3. What is expressed by the dash after "E'en so," l. 9; and what caused the author to ask the question which follows it?
4. Explain the meaning of the italicised parts.
5. Distinguish "descried," l. 4, and "seen"; "fell the night," l. 5, and "came on the night"; "upsprung the breeze", l. 5, and "the breeze upsprung"; "reveal," l. 9, and "tell"; "estranged," l. 12, and "separated"; and "at dead of night," l. 13, and "at midnight."
6. What is the difference between the versification of the last three stanzas and that of the preceding ones? Suggest a reason for this difference.
7. What emotions should be expressed in reading the fifth, sixth, and seventh stanzas?

#### IV.

Quote a passage descriptive of (1) a sunset after rain, (2) a gloomy autumn evening, or (3) unchanging, utter desolation.

Education Department, Ontario.—Midsummer  
Examinations, 1888.

THIRD CLASS TEACHERS.

POETICAL LITERATURE.

*Examiners:—John Seath, B.A., and Jas. F. White.*

NOTE.—All candidates must take section IV. They may select any two of sections I.—III.

I.

O strong soul, <i>by what shore</i> <i>Tarriest thou now? For that force,</i> <i>Surely, has not been left vain!</i> Somewhere, surely, afar, In the sounding labor-house vast <i>Of being</i> , is practis'd that strength, Zealous, beneficent, firm! Yes, in some far-shining sphere, <i>Conscious or not of the past,</i> Still thou performest the word Of the Spirit in whom thou dost live— Prompt, unwearied, as here! Still thou upraisest with zeal The humble good from the ground, Sternly represses the bad!	5
Still, like a trumpet, dost rouse <i>Those who with half-open eyes</i> <i>Tread the border-land dim</i> <i>'Twixt vice and virtue; reviv'st,</i> Succorest!—this was thy work, This was thy life upon earth.	10
What is the course of the life Of mortal men on the earth?— Most men eddy about Here and there—eat and drink, Chatter and love and hate, Gather and squander, are rais'd Aloft, are hurld in the dust, Striving blindly, achieving Nothing; and then they die— Perish—and no one asks Who or what they had been, More than he asks what waves, In the moonlit solitudes mild Of the midmost Ocean, have swell'd, Foam'd for a moment, and gone.	15
	20
	25
	30
	35

1. State, with reasons, whether each of the foregoing sections is a complete paragraph.
2. Explain and comment upon the meaning of the italicized parts.
3. How does the poet himself explain what he means by that "force"; "somewhere, afar"; "is practis'd that strength, zealous, beneficent, firm"; and "eddy about"?
4. Fully exemplify and explain the poet's use of repetition and contrast in the foregoing extract.
5. Show, as well as possible, wherein consist the beauty and the appropriateness of ll. 33-36.
6. What characteristics of the author are exemplified in the foregoing extract?

## II.

"Girt with many a baron bold  
 Sublime their *starry fronts* they rear;  
 And gorgeous dames, and statesmen old  
 In *bearded majesty*, appear.  
 In the midst of a form divine! 6  
 Her eyes proclaims her of the Briton-line;  
 Her lion-port, her awe-commanding face,  
*Attemper'd sweet to virgin-grace.*  
 What strings *symphonious tremble* in the air,  
 What strains of vocal *transport* round her play, 10  
 Hear from the grave. great Taliessin hear;  
*They breathe a soul to animate thy clay.*  
 Bright Rapture calls, and *soaring* as she sings,  
*Waves in the eye of heaven her many-color'd wings.*

"The verse adorn again 15  
 Fierce War and faithful Love,  
 And Truth severe, *by fairy Fiction drest.*  
 In *buskin'd measures* move  
 Pale Grief, and *pleasing Pain*,  
 With Horror, *tyrant of the throbbing breast.* 20  
*A voice, as of the cherub-choir,*  
*Gales from blooming Eden bear;*  
 And *distant warblings* lessen on my ear,  
 That lost in long futurity *expire.*

1. How is this extract connected in sense with the rest of the ode? Account for the bard's attitude in the extract towards "Britannia's issue."
2. Explain the biographical references in "they," l. 2; "a form divine," l. 5; and "The verse—expire," ll. 15-24.
3. Discuss the meaning of ll. 1, 2, and 6-24, showing especially the force of the italicized parts.
4. Show, as fully as you can, how the poet has given beauty and force to his language.

## III.

Break, break, break,  
 On thy cold gray stones, O Sea!  
 And I would that my tongue could utter  
 The thoughts that arise in me.

O well for the fisherman's boy, 5  
 That he shouts with his sister at play!  
 O well for the sailor lad,  
 That he sings in his boat on the bay!

And the stately ships go on 10  
 To their haven under the hill;  
 But O for the touch of a vanish'd hand,  
 And the sound of a voice that is still!

Break, break, break,  
 At the foot of thy crags, O Sea!  
 But the tender grace of a day that is dead 15  
 Will never come back to me.

1. State and account for the author's mood in this poem. What is the subject of the poem?

2. Describe the scene before the poet's mind, accounting for the order in which he notices the different objects.

3. Explain how ll. 3-4, 11-12, and 15-16 are respectively connected in sense with the preceding context.

4. Show how the poet has harmonized his language and versification with his thoughts and feelings. What qualities of style are exemplified in the poem?

5. Write brief elocutionary notes on the poem.

## IV.

1. Name and describe the nature of the class of poems to which each of the foregoing selections belongs.

2. Quote the passage describing (i) the path through life of those who strive "not without action to die fruitless;" or (2) the effect upon a village maiden of "the burden of an honor, unto which she was not born;" or (3) the condition of the "Revenge" immediately before its surrender, the surrender of the *Revenge*, and the death of Sir Richard Grenville.

## ENGLISH PROSE LITERATURE AND COMPOSITION.

*Examiners: — John Seath, B.A., and M. J. Kelly, M.D., LL.B.*

NOTE.—All candidates will take sections III. and IV. A choice is allowed between sections I. and II.

## I.

It was one of their happy mornings. They trotted along and sat down together, with no thought that life would ever change



much for them: they would only get bigger and not go to school, and it would always be like the holidays; they would always live together and be fond of each other. And the mill with its booming—the great chestnut-tree under which they played at houses—their own little river, the Ripple, where the banks seemed like home, and Tom was always seeing the water-rats, while Maggie gathered the purple plummy tops of the reeds, which she forgot and dropped afterward—above all, the great Floss, along which they wandered with a sense of travel, to see the rushing spring-tide, the awful Eagre, come up like a hungry monster, or to see the Great Ash which had once wailed and groaned like a man—these things would always be just the same to them. Tom thought people were at a disadvantage who lived on any other spot of the globe; and Maggie, when she read about Christiana passing “the river over which there is no bridge,” always saw the Floss between the green pastures by the Great Ash.

Life did change for Tom and Maggie; and yet they were not wrong in believing that the thoughts and loves of these first 20 years would always make part of their lives. We could never have loved the earth so well if we had had no childhood in it—if it were not the earth where the same flowers come up again every spring that we used to gather with our tiny fingers as we sat lipping to ourselves on the grass—the same hips and haws on the autumn hedgerows—the same red-breasts that we used to call “God’s birds,” because they did no harm to the precious crops. What novelty is worth that sweet monotony where every-thing is known, and *loved* because it is known?

1. What are the subjects of the foregoing paragraphs, and which are the topic sentences? What part does “Life—Maggie,” l. 19, play in the paragraph-structure of the extract?

2. Name and explain the value of the different kinds of sentences in the extract, pointing out the most marked example of each kind. Exemplify, from the paragraph, the principle of Parallel Construction.

3. Distinguish “booming,” l. 5, and “roaring;” “at a disadvantage,” l. 15, and “at a loss;” “gather,” l. 24, and “collect;” “tiny,” l. 24, and “little;” and “lipping,” l. 25, and “talking.”

4. State, with reasons, which of the following is preferable in the foregoing extract: “bigger,” l. 3, or “larger;” “great,” l. 6, or “big;” “come up like a hungry monster,” l. 12, or “come up;” “green pastures,” l. 18, or “verdant meadows;” “not wrong,” ll. 19-20, or “right;” and “What novelty—known?” ll. 28-29, or “No novelty is worth—known.”

5. Point out and account for the difference between the diction of “And—them,” and “We—crops,” ll. 5-14 and 21-28, and that of ordinary prose. Comment on the ellipses in “We—crops,” ll. 21-28.

6. What qualities of style are exemplified in the extract? Point out one marked example of each quality.

II.

It was six o'clock. The battle had continued with unchanged fortune for three hours. The French, masters of La Haye Sainte, could never advance further into our position. They had gained the orchard of Hougoumont, but the château was still held by the British Guards, although its blazing roof and crumbling walls made its occupation rather the desperate stand of unflinching valor than the maintenance of an important position. The smoke which hung upon the field rolled in slow and heavy masses back upon the French lines, and gradually discovered to our view the entire of the army. We quickly perceived that a change was taking place in their position. The troops which on their left stretched far beyond Hougoumont, were now moved nearer to the centre. The attack upon the château seemed less vigorously supported, while the oblique direction of their right wing, which, pivoting upon Planchenoit, opposed a face to the Prussians,—all denoted a change in their order of battle. It was now the hour when Napoleon was at last convinced that nothing but the carnage he could no longer support could destroy the unyielding ranks of British infantry; that although Hougoumont had been partially, La Haye Sainte, completely, won; that although upon the right the farm-houses Papelotte and La Haye were nearly surrounded by his troops, which with no other army must prove the forerunner of defeat; yet still the victory was beyond his grasp. The bold stratagems, whose success the experience of a life had proved, were here to be found powerless. The decisive manœuvre of carrying one important point of the enemy's lines, of turning him upon the flank, or piercing him through the centre, were here found impracticable. He might launch his avalanche of grape-shot, he might pour down his crashing columns of cavalry, he might send forth the iron storm of his brave infantry; but, though death in every shape heralded their approach, still were others found to fill the fallen ranks, and feed with their heart's blood the unslaked thirst for slaughter. Well might the gallant leader of the gallant host, as he watched the reckless onslaught of the untiring enemy, and looked upon the unflinching few, who, bearing the proud badge of Britain, alone sustain the fight, well might he exclaim, "Night, or Blucher!"

1. What are the subjects—leading and subordinate—of the foregoing paragraph, and which sentences contain them? Account for the order in which the subjects are introduced.

2. Name and explain the value of the different kinds of sentences in the paragraph, pointing out the most marked example of each kind. Exemplify from the paragraph the principle of Parallel Constructions.

3. Distinguish "desperate," l. 6, and "hopeless;" "unflinching," ll. 6-7 and "unyielding;" "convinced," l. 17, and "certain;" "carnage," l. 18, and "slaughter;" and "reckless onslaught," l. 35 and "thoughtless attack."

4. State, with reasons, which of the following is preferable in the foregoing extract: "fortune," l. 2, or "luck;" "the entire of the army," l. 10, or "all the army;" "support," l. 18, or "maintain;" "forerunner," l. 23, or "forerunners;" "whose success," l. 24, or "the success of which;" "were," l. 28, or "was;" and "well might he exclaim," l. 37, or "exclaim."

5. Point out and account for the difference between the diction of the last two sentences and that of ordinary prose. Write a plain unadorned paraphrase of these sentences, using as few words as possible.

6. What qualities of style are exemplified in the paragraph? Point out one marked example of each quality.

### III.

"It is an acknowledged and generally admitted fact that the sparrow is both insectivorous and graminivorous. That I might have full opportunity to watch them and see for myself, I had several houses raised on poles, these poles having wires strung on them, on which I trained my vines. I may mention that on two such rows of poles I grow on an average over half a ton of grapes every year, of Concord, Eumelan, Rebecca, Delaware, Creveling and many others. The houses were made of boxes about 14 inches long, 7 high and 8 in breadth, divided in the middle and a door on each end. The box was fastened on a broad board for a floor, and formed a full nest house on each side and could serve for two couple. I have shot many at the other end of the village, but never near my own residence. I carefully protect them. I coincide with the statement that they eat both wheat and oats as also many varieties of grain and seed. In the winter they can get little else than refuse wheat and other grains, and what bits of cooked potatoes, bread crumbs, etc., their quick eyes can pick up. This food is varied as the snow disappears, with early flies and other insects. I have seen sparrows, bluebirds, and robins chase and catch an early water-fly, often on the snow in April, termed by trout fishers in England 'March browns.' I have seen them chase them on the wing and on the ground, and then fly directly to their nests to feed the young."

1. Re-write the foregoing paragraph in good literary form.

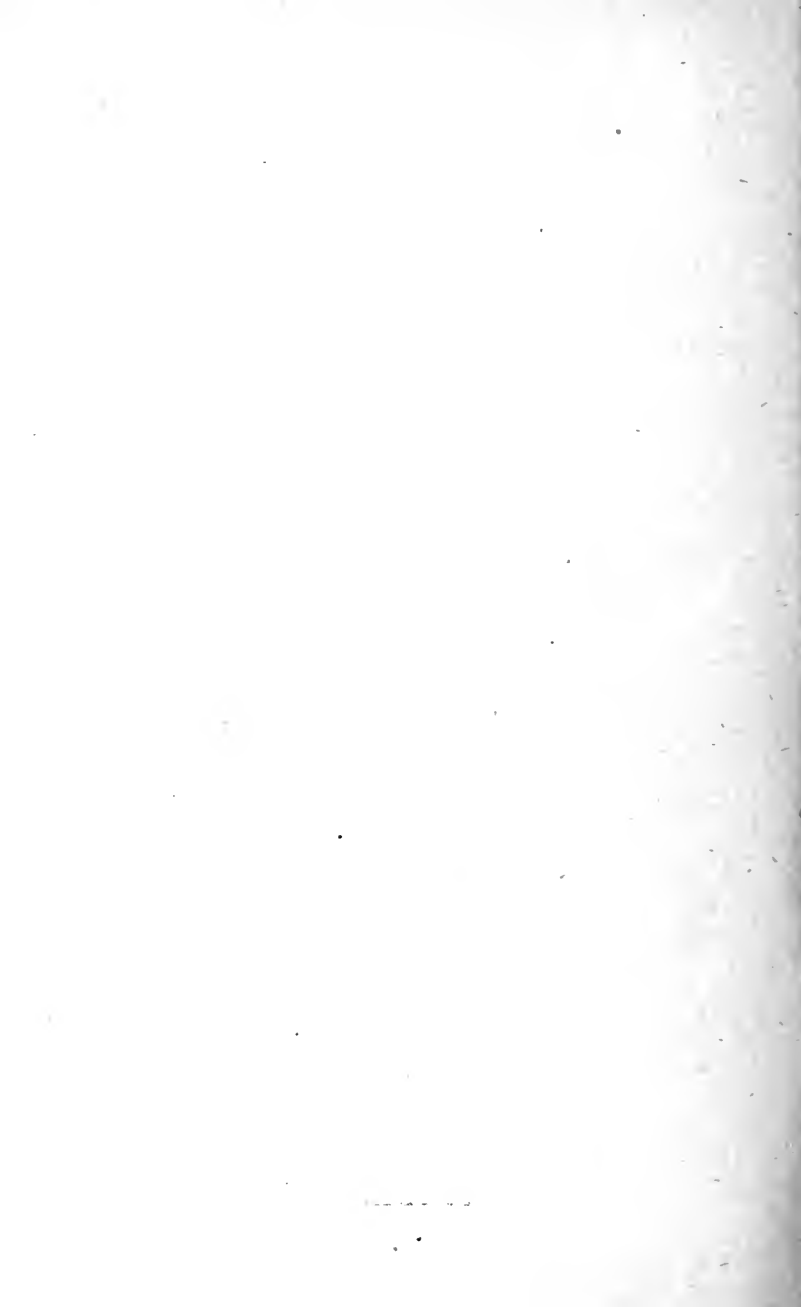
### IV.

Write a composition on either of the following subjects, using as paragraph subjects the subordinate subjects appended:

1. THE ROBIN: (1) His moral character; (2) Lowell's experience of him; (3) An estimate of his value.

2. THE VICAR OF WAKEFIELD'S HISTORICAL FAMILY PIECE: (1) The Vicar and his family; (2) The picture; (3) Its fate, with reflections thereon.





Education Department, Ontario.—Midsummer  
Examinations, 1889.

THIRD CLASS TEACHERS.

ENGLISH POETICAL LITERATURE.

Examiners.—John Seath, B.A., and J. E. Hodgson, M.A.

NOTE.—Candidates will take sections IV. and V., and any ONE of sections I., II., and III.

I.

PORTIA. The *quality* of mercy is not *strain'd*;  
*It droppeth as the gentle rain from heaven*  
*Upon the place beneath*; it is twice bless'd;  
*It blesseth him that gives, and him that takes*; 5  
'Tis mightiest in the mightiest; it becomes  
The thronèd monarch better than his crown;  
His sceptre shows the force of temporal power,  
The attribute to awe and majesty,  
Wherein doth sit the dread and fear of kings;  
But mercy is above this sceptred sway; 10  
It is enthroned in the hearts of kings,  
It is an attribute to God himself;  
And earthly power doth then *show* likest God's  
When mercy *seasons* justice. Therefore, Jew,  
*Though justice be thy plea*, consider this— 15  
That in the course of justice, none of us  
Should see salvation: we do pray for mercy;  
And that same prayer doth teach us all to *render*  
*The deeds of mercy*. I have spoke this much  
*To mitigate the justice of thy plea*: 20  
Which if thou follow, this strict court of Venice  
Must needs give sentence 'gainst the merchant there.

SHYLOCK. My deeds upon my head! I crave the law,  
The penalty and forfeit of my bond.

1. Show how this extract is connected in sense with the preceding context.

2. Explain fully the meaning of the italicized expressions, and the different points of the contrast indicated by "But," l. 10.

3. Outline the appeal which Portia makes "to mitigate the justice" of the Jew's "plea." Explain why she makes this appeal, when, as the result shows, it was unnecessary; justify your answer.

4. Show, by means of five well-marked examples, wherein consists the literary excellence of this passage.

5. (a) What feelings actuate Portia and Shylock respectively? Explain how these should be brought out in reading.

(b) State, with reasons, which should receive more emphasis: "not" or "strain'd" l. 1; "twice" or "bless'd," l. 3; "sit" or "dread and fear," l. 9; "mercy" or "above," l. 10; "justice" or "plea," l. 15; "law" or "penalty and forfeit," ll. 23-24.

(c) How should the climax in ll. 10-12 be shown in reading?

## II.

Sweet day, so cool, so calm, so bright,

*The bridal of the earth and sky:*

*The dew shall weep thy fall to-night:*

For thou must die.

Sweet rose, whose hue, angry and brave,

Bids the rash gazer wipe his eye,

*Thy root is ever in its grave;*

And thou must die.

Sweet spring, full of sweet days and roses,

A box where sweets compacted lie;

*Thy music shows ye have your closes;*

And all must die.

Only a *sweet* and virtuous soul,

Like season'd timber, never gives:

But, though the whole world turn to coal,

Then *chiefly* lives.

### 1. State

(a) the circumstances under which this poem is represented as having been composed;

(b) the subject of each of the stanzas;

(c) the connection in sense between the third and the preceding stanzas, and between the last and the preceding stanzas; and

(d) the subject of the poem.

### 2. Explain the meaning of the italicized expressions.

3. A writer, commenting on this poem, says:—"Even in this poem we find what mars all the poetry of Herbert, ridiculous conceits and unpleasant similes." Discuss this statement, giving reasons for the view you take.

4. Show, by means of five well-marked examples, how Herbert has given Force and Beauty to his language.

5. (a) What is the difference in feeling between ll. 1-2 and ll. 3-4, stanza I., and how should this be brought out in reading?

(b) State, with reasons, which should receive more emphasis:—"Bridal" or "earth and sky," l. 2; "thou" or "must die," l. 4; "thou" or "must die," l. 8; "virtuous" or "soul," l. 13; "season'd" or "timber," l. 14.

## III.

I bring fresh showers for the thirsting flowers

From the seas and the streams;

I bear light shade for the leaves *when laid*

*In their noon-day dreams.*

From my wings are shaken the dews that waken	5
The sweet buds every one,	
When rock'd to rest on their Mother's breast,	
As she dances about the sun.	
I wield the flail of the lashing hail,	
And whiten the green plains under;	10
And then again I dissolve it in rain,	
And <i>laugh as I pass in thunder.</i>	
I sift the snow on the mountains below,	
And their great pines groan aghast;	
And all the night <i>'tis my pillow white,</i>	15
<i>While I sleep in the arms of the blast.</i>	
Sublime on the towers of my skyey bowers	
Lightning, my pilot, sits;	
In a cavern under is fetter'd the Thunder—	
It struggles and howls <i>at fits.</i>	20
Over earth and ocean with gentle motion	
This pilot is guiding me,	
Lured by the love of the Genii that move	
In the depths of the purple sea;	
Over the rills and the crags and the hills,	25
Over the lakes and the plains,	
Wherever he dream under mountain or stream	
The spirit he loves remains;	
And <i>I all the while bask in heaven's blue smile</i>	
<i>While he is dissolving in rains.</i>	30

1. (a) By reference to ll. 5-8, explain the poetical value of personification.

(b) State concisely, in the order in the poem, the natural phenomena which Shelley here represents poetically; discussing his representations in ll. 17-28.

(c) Explain the meaning of the italicized parts.

2. State, with reasons, which of the following is preferable in the foregoing:—"Dews," l. 5, or "rains;" "noon-day," l. 4, or "mid-day;" "dances," l. 8, or "whirls;" "wield," l. 9, or "swing;" "dissolve," l. 11, or "melt;" "great pines," l. 14, or "large oaks;" "lured," l. 23, or "led;" "dream," l. 27, or "dreams."

3. Develop the aptness of "rock'd to rest" and "Mother's breast," l. 7; "laugh," l. 12; "sift," l. 13; and "skyey bowers," l. 17.

4. By reference to ll. 13-16 and 19-26 show how the Melody and the Harmony of the poem have been secured.

5. (a) Explain the movement (or rate), tone, and force needed for the proper reading of this poem.

(b) What difference should be made between the reading of ll. 19-20 and ll. 21-24?

(c) Assigning reasons, mark, with vertical lines, the pauses to be made in reading ll. 12, 27, and 28.

## IV.

Reproduce the substance of *either* of the following selections in a prose composition, displaying suitable taste and feeling:

- (1) "The Lord of Burleigh;" (2) "The Revenge."

## V.

Quote any *one* of the following: (1) "To Daffodils"; (2) "As Ships Becalmed at Eve;" (3) the last three stanzas of "The Cloud Confines."

## ENGLISH PROSE LITERATURE AND COMPOSITION.

*Examiners:—John Seath, B.A., and J. E. Hodgson, M.A.*

NOTE.—Candidates will take Sections II. and III., the first three questions in Section I., and any ONE of the remaining questions in Section I.

The plague of locusts, one of the most awful visitants to which the countries included in the Roman empire were exposed, extended from the Adriatic to Ethiopia, from Arabia to India, and from the Nile and Red Sea to Greece and the north of Asia Minor. Instances are recorded in history of clouds of the devastating insect 5 crossing the Black Sea to Poland, and the Mediterranean to Lombardy. It is as numerous in its species as it is wide in its range of territory. Brood follows brood, *with a sort of family likeness, yet with distinct attributes. It wakens into existence and activity* as early as the month of March; but instances are not 10 wanting, as in our present history, of its appearance as late as June. *Even one flight comprises myriads upon myriads passing imagination,* to which the drops of rain or the sands of the sea are the only fit comparison; and hence it is almost a proverbial mode of expression in the East, *by way of describing a vast invading army,* to liken it to the locusts. So dense are they, when upon 15 the wing, that it is no exaggeration to say that they hide the sun, from which circumstance indeed their name in Arabic is derived. And so ubiquitous are they when they have alighted on the earth, that they simply cover or clothe its surface. 20

This last characteristic is stated in the sacred account of the plagues of Egypt, where their faculty of devastation is also mentioned. The corrupting fly and the brusing and prostrating hail preceded them in that series of visitations, but they came to do the work of ruin more thoroughly. For not only the crops and 25 fruits, but the foliage of the forest itself, nay, the small twigs and the bark of the trees are the victims of their curious and energetic rapacity. They have been known even to gnaw the door-posts of the houses. *Nor do they execute their task in so slovenly a way, that, as they have succeeded other plagues, so they may have successors themselves.* They take pains to spoil what they leave. Like the Harpies, they smear everything that they touch with a miserable slime, which has the effect of a virus in corroding, 30



or as some say, in scorching and burning. And then, perhaps, as if all this were little, when they can do nothing else, they die; as if out of sheer malevolence to man, for the poisonous elements of their nature are then let loose and dispersed abroad, and create a pestilence; and they manage to destroy many more by their death than in their life.

1. What is the main subject of each of these paragraphs? What are the subordinate subjects, and what sentences are included under each?

2. Give for the italicized parts equivalent expressions which may be substituted for those in the text, without destroying the literary form.

3. Give the terms that describe the style, and exemplify their application from the extract.

4. Shewing in each case which is preferable, discriminate between the meanings of "awful visitants," l. 1, and "dreadful visits;" "devastating," l. 5, and "ravaging;" "range," l. 7, and "extent;" "vast," l. 15, and "large;" "characteristic," l. 21, and "quality;" "foliage," l. 26, and "leaves;" "succeeded," l. 30, and "followed;" and "pestilence," l. 38, and "visitant."

5. State, with reasons, which of the following is preferable: "The plague—Asia Minor," ll. 1-4, or "The plague of locusts extended over many of the countries included in the Roman Empire;" "It is—territory," ll. 7 and 8, or "It is also numerous in its species;" "And so ubiquitous are they," l. 19, or "They are also so ubiquitous;" "they simply cover or clothe," l. 20, or "they clothe;" "even to gnaw," l. 28, or "to gnaw even;" and "Like the Harpies, they smear," l. 32, or "They smear."

6. By means of four well-marked instances, show how the quality of Strength (or Force) has been secured; and, by means of two well-marked instances, shew how the quality of Melody has been secured.

## II.

1. Point out what you consider the five chief defects in the literary form of *either* (a) or (b).

2. Re-write *either* (a) or (b) in good literary form, using indirect narration in the case of (b).

(a) King Alfred, who was the most learned of the English, while quite a youth had visited the Southern European countries, and had observed closely their manners, and he was conversant with the learned languages, and with most of the writings of antiquity. His superior knowledge created a certain degree of contempt for the nation he governed in the mind of the king, who had small respect for the information or intelligence of the great national council, the Assembly of Wise Men, and was full of the ideas of absolute power which so frequently recur again and again in the Roman writers. Having an ardent desire for political reforms in the state, he framed infinite plans, which we may perhaps concede were better in them-

selves than the ancient Anglo-Saxon practices they were destined to replace, but wanting that essential and indispensable requisite, the sanction of a people, who neither understood nor desired them. Some severe features of Alfred's government have vaguely been preserved by tradition; and they used to speak of the excessive rigour he applied to the punishment of evil judges long after his death, which severity was far from agreeable to a people who valued the life of a freeman at that time more highly than regularity in the administration of public affairs, although it had for its object the good of the Anglo-Saxon nation.

(b) Mr. Clarke relates the following anecdote: "It was my father's usual custom to hear me repeat to him the lesson I was learning and expected to say the next morning at school when I was a boy. I was learning my Greek grammar at the time I refer to, the part which I had to repeat being the active voice of the verb; and I went up to him just before bed-time as usual: but, although I started well, I could not say it, and was sent to bed in disgrace. Going his rounds, as my father always did with much uniformity, to the children's bed-rooms, to see that all was right, and coming as usual to my room, and hearing my voice, it was soon plain that I was talking in my sleep, in fact conjugating the verb, to which he listened attentively till I had gone through it all without a mistake. Coming down next morning, he summoned me to say my lesson, but I was ignorant of it as I had been the night before; and though he told me, which he did to encourage me, that he had heard me say it quite perfectly in my sleep, I was still unable to say my lesson."

### III.

#### SUBJECT FOR COMPOSITION.

*(Candidates will write on any one subject.)*

(a) THE FINAL SCENE AT WATERLOO: The charge of the French Reserves; their reception by the Guards; the result.

(b) THE TRIAL BY COMBAT: The preparations; the combat; the victor's treatment.

(c) A REAL OR IMAGINARY VISIT TO A FRIEND (described in the form of a letter): The journey; his home and the surrounding grounds; a fishing or boating excursion, and a slight accident connected therewith; the return home. Insert any other items of interest you please.



Education Department, Ontario.—Midsummer  
Examinations, 1890.

PRIMARY EXAMINATION.

ENGLISH POETICAL LITERATURE.

*Examiners:—John Seath, B.A., J. F. White.*

NOTE.—A choice is allowed between the third and the fourth question in each of sections I. and II. All the other questions in each of these sections are obligatory.

I.

Fair Daffodils, we weep to see You haste away so soon ; As yet the early-rising sun Has not attained his noon.	
Stay, stay, Until the hasting day Has run	5
But to the even-song ; And, having pray'd together, we Will go with you along.	10
We have short time to stay, as you ; We have as short a spring ; As quick a growth to meet decay, As you, or anything.	
We die As your hours do, and dry Away, Like to the summer's rain ; Or as the pearls of morning's dew, Ne'er to be found again.	15  20

1. State fully

(a) the circumstances of time, place, and mood under which this poem has been professedly (that is, as appears from the poem) written ; and

(b) the subject of each stanza and of the poem.

2. Explain fully the meaning, sentence by sentence, commenting especially upon those expressions that seem to you most beautiful and suggestive.

3. Explain the metrical structure ; and show, as well as you can, that it and the language are in harmony with the poet's mood and thoughts.

4. (a) What is the prevailing sentiment, and how should it be brought out in reading?

(b) Mark, with reasons, the especially emphatic words in the first stanza.

(c) How would you make plain in reading the likeness expressed in the second stanza?

(d) Point out and account for the variations in the rate, pitch, and force.

## II.

Whither, 'midst falling dew,  
While glow the heavens with the last steps of day,  
Far through their rosy depths dost thou pursue  
Thy solitary way? 5  
Vainly the fowler's eye  
Might mark thy distant flight to do thee wrong,  
As, darkly limned on the crimson sky,  
Thy figure floats along.  
Seek'st thou the plashy brink  
Of weedy lake, or marge of river wide, 10  
Or where the rocking billows rise and sink  
On the chafed ocean side?  
There is a power whose care  
Teaches thy way along that pathless coast,—  
The desert and illimitable air,— 15  
Lone wandering, but not lost.  
All day thy wings have fanned,  
At that far height, the cold, thin atmosphere;  
Yet stoop not, weary, to the welcome land,  
Though the dark night is near. 20  
And soon that toil shall end;  
Soon shalt thou find a summer home, and rest,  
And scream among thy fellows; reeds shall bend  
Soon o'er thy shelter'd nest.  
Thou'rt gone; the abyss of heaven 25  
Hath swallow'd up thy form; yet on my heart  
Deeply hath sunk the lesson thou hast given,  
And shall not soon depart.  
He who, from zone to zone,  
Guides through the boundless sky thy certain flight, 30  
In the long way that I must tread alone,  
Will lead my steps aright.

1. a) State fully the circumstances under which the different parts of this poem have professedly been written.

(b) Give a fully descriptive title; and state, connectedly and without the poet's amplification, the leading thoughts.

2. Explain the appropriateness of each of the following expressions:—"glow the heavens with the last steps of day," l. 2; "their

rosy depths," l. 3 (why is "rosy" changed to "crimson," in l. 7?); "figure floats," l. 8; "rocking billows," l. 11; "chafed ocean side," l. 12; "Teaches thy way along that pathless coast," l. 14 (how else expressed in the poem?); "the abyss of heaven hath swallowed up thy form," ll. 25 and 26 (how else is "abyss of heaven" expressed in the poem?).

3. Other readings for "limned;" l. 7, are "painted" and "scen": which do you prefer and why? Shew the force of "that," l. 18. Expand to show the meaning "stoop not, weary," l. 19, and "yet," l. 26. Comment on the repetition of "soon, and the letter 's'," ll. 21 and 24; the shortness of the sentence, "Thou'rt gone," l. 25; and the use of "certain," l. 30.

4. (a) What is the prevailing sentiment, and how should it be brought out in reading?

(b) Mark, with reasons, the pauses in stanzas 6 and 7 (/ for short and // for long).

(c) What are the connection and value of each of the following, and how are they to be shewn in reading:—"midst falling dew," l. 1; "The desert and illimitable air," l. 15; "lone wandering, but not lost," l. 16; and "shall not soon depart," l. 28.

(d) Give, with reasons, the words requiring especial emphasis in stanzas 1 and 8.

### III.

Write, in good literary form, a composition, not less than sixty lines long, upon either of the following subjects, making short appropriate quotations and displaying suitable taste and feeling:

(a) Portia as Doctor of Laws. (Describe her appearance in court, her management of the case, and the result of the trial.)

(b) "How Horatius kept the bridge in the brave days of old."

### IV.

Quote either of the following:

(a) Go Where Glory Waits Thee.

(b) "As Ships Becalmed at Eve."

## ENGLISH PROSE LITERATURE AND COMPOSITION.

*Examiners:—John Seath, B.A., J. E. Hodgson, M.A.*

### ENGLISH PROSE LITERATURE.

**NOTE.**—A choice is allowed between the second and the third question in each of sections I. and II. All the other questions in each of these sections are obligatory.

#### I.

Another morning came, and there they sat ankle-deep in cards. No attempt at breakfast now, no affectation of making a toilet or airing the room. The atmosphere was hot, to be sure, but it well

became such a Hell. There they sat, in total, in positive forgetfulness of everything but the hot game they were hunting down. 5 There was not a man in the room, except Tom Cogit, who could have told you the name of the town in which they were living. There they sat, almost breathless, watching every turn with the fell look in their cannibal eyes which showed their total inability to sympathize with their fellow-beings. All forms of society had 10 been long forgotten. There was no snuff-box handed about now, for courtesy, admiration, or a pinch; no affectation of occasionally making a remark upon any other topic but the all-engrossing one. Lord Castlefort rested with his arms on the table: a false tooth had got unhinged. His Lordship, who, at any other time, 15 would have been most annoyed, coolly put it in his pocket. His cheeks had fallen, and he looked twenty years older. Lord Dice had torn off his cravat, and his hair hung down over his callous, bloodless cheeks, straight as silk. Temple Grace looked as if he were blighted by lightning; and his deep blue eyes gleamed like 20 a hyena's. The Baron was least changed. Tom Cogit, who smelt that the crisis was at hand, was as quiet as a bribed rat.

1. (a) What are the main subject and the subordinate subjects of this paragraph?

(b) Shew in full detail how the subordinate subjects are amplified and related to one another.

2. Stating, with reasons in each case, which expression you prefer in the above—Disraeli's or that with which it is coupled—discriminate between the meanings of:—"affectation," l. 2, and "pretence"; "such a Hell," l. 4, and "such an abode of wickedness"; "with the fell look in their cannibal eyes," ll. 8—9, and "with the cruel look in their inhuman eyes"; "Lord Dice had torn off his cravat," ll. 17—18, and "Lord Dice had taken off his cravat"; "Temple Grace . . . hyena's," ll. 19—21, and "Temple Grace looked blighted; and his deep blue eyes gleamed"; and "Tom Cogit, who smelt that," etc., ll. 21—22, and "Tom Cogit, who felt that," etc.

3. State, with reasons, which of the following expressions you prefer in the above—Disraeli's or that with which it is coupled: "No attempt at breakfast now, no affectation of making a toilet or airing the room," ll. 2—3, and "There were no attempt at breakfast now, and no affectation of making a toilet or airing the room"; "The atmosphere was hot, to be sure, but it well became such a Hell," ll. 3—4, and "The atmosphere was hot, but it became such a Hell—well"; "There they sat," ll. 4 and 8, and "They sat there"; and "Lord Castlefort rested with his arms on the table: a false tooth," etc., ll. 14—15, and "Lord Castlefort rested with his arms on the table. A false tooth had got unhinged, and his Lordship, who," etc.

## II.

Method is of advantage to a work, both in respect to the writer and the reader. In regard to the first, it is a great help to invention. When a man has planned his discourse, he finds a great

## EXAMINATOIN PAPERS.

many thoughts arising out of every head, that do not offer themselves upon the general survey of a subject. His thoughts are at the same time more intelligible, and better discover their drift and meaning, when they are placed in their proper light and follow one another in a regular series, than when they are thrown together without order and connexion. There is always an obscurity in confusion, and the same sentence that would have enlightened the reader in one part of a discourse perplexes him in another. For the same reason likewise any thought in a methodical discourse shews itself in its greatest beauty, as the several figures in a piece of painting receive new grace from their disposition in the picture. The advantages of a reader from a methodical discourse are correspondent with those of the writer. He comprehends everything easily, takes it with pleasure, and retains it long. 10 15

Method is not less requisite in ordinary conversation than in writing, provided a man would talk to make himself understood. I, who hear a thousand coffee-house debates every day, am very sensible of this want of method in the thoughts of my honest countrymen. There is not one dispute in ten which is managed in those schools of politics, where, after the three first sentences, the question is not entirely lost. Our disputants put me in mind of the cuttle-fish, that when he is unable to extricate himself, blackens all the water about him till he becomes invisible. The man who does not know how to methodize his thoughts has always, to borrow a phrase from the dispensary, "a barren superfluity" of words; the fruit is lost amidst the superfluity of leaves. 20 25 30

1. What is the subject of both of these paragraphs? What two main subdivisions of this subject are suggested by the opening sentences of the paragraph?

2. What subdivisions of the first paragraph are suggested by the opening sentence? State what part of the first paragraph is included in each subdivision? Set down, as briefly as possible, the particulars of the first subdivision. Shew why the second subdivision is shorter than the first, and compare its particulars with those of the first. Discuss the suitability of the expression "this want of method," l. 22, and explain how the main thought in the second paragraph is developed.

3. (a) Assigning reasons, make such changes in the paragraph as seem to you necessary to secure good literary form.

(b) Write the substance of the paragraphs in one paragraph and in as few words as possible.

## COMPOSITION.

NOTE.—The essay and the letter required in sections A and B should each be not less than sixty lines long. Each should be written in good literary form; due attention being paid to writing, spelling, punctuation, capitalization, grammar, and sentence and paragraph structure.

The letter must contain no references which might lead to the identification of the candidate by the sub-examiners.

The essay and the letter are obligatory on each candidate : the value there, constitutes 60 per cent. of the value of the paper.

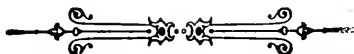
## A.

Write an essay on any one of the following subjects :—

- (1) On Contentedness in all Estates and Accidents.
- (2) The Plague of Locusts.
- (3) The Rocky Mountains.
- (4) The Wonders of the Nineteenth Century.

## B.

Write, to a friend, a descriptive and narrative letter, dated from Toronto, and signed with an assumed name.







G. J. Stearns  
Flocksburg

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